

THE
HINDU TEMPLES OF BOMBAY.

BY

" K. RAGHUNATH JI.

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THE
Hindu Temples
OF BOMBAY.

OPINIONS.

INDIA is a land of temples—some of them of considerable antiquity and renown—but up to this time no systematic effort has been made to present to the world a full and complete history of those sacred edifices which still attract thousands of worshippers and visitors. It is, therefore, satisfactory to learn that Mr. K. Raghunathji has set himself to the task of writing a history of the temples of Bombay—a subject of fascinating interest, which appears to have so long been neglected. There is one temple in particular—Sree Ramjee's Temple on the Breach Candy Road—which contains a number of images, three of which are said to be “unrivalled by any other Bombay images in the loveliness of their eyes and the graciousness of the expression.” Mr. Raghunathji has already presented the world with an interesting monograph on this temple, and the series will, of course, be continued. Bengal too boasts of a number of temples which possess a history of their own, and we should be glad to see a Raghunathji amongst us to pursue this untrodden field.—“Power” (3rd November 1895).

We are glad to see that Mr. K. Raghunathji has set himself to writing the history of the Hindu Temples of Bombay—a chapter of local history which has hitherto been neglected. Everyone, resident in and visiting Bombay, is struck by the quaint beauty of many a building beyond the fact which is apparent that such and such

sorts." Mr. Raghunathji will tell us what sort, and judging from the first part of his work, which has just been issued, he will tell us in an eminently readable form. His first sketch deals with Zaoba's Shri Ramji's Temple on the Breach Candy Road, which is dedicated to Rama, the seventh of Vishnu's ten incarnations. * * * The forms and ceremonies observed are described, and the booklet concludes with a very business-like statement of receipts and expenditure. Mr. Raghunathji's pamphlet is obtainable at the Education Society's Press.—"Bombay Gazette" (25th October 1895).

We have great pleasure in welcoming the pamphlet entitled "The Hindu Temples of Bombay" of Mr. K. Raghunathji, which he has kindly sent for our acceptance. It is a carefully written brochure, full of important information on the subject it treats; and we have no doubt such essays, though they may not be adequately appreciated in this day, will be found valuable by the future historian of India. Mr. K. Raghunathji is using his opportunities and the rare talent for easy and graceful description which he possesses most profitably; and his useful life is a lesson to our graduates and others of how a man can make himself useful to his fellowmen. It is careful and conscientious attention to little things that qualifies a man for achieving great things; and nothing really good and useful can be performed without great labour. The highest geniuses have been great toilers and the greatest benefactors of mankind have constantly bowed their heads under the yoke of hard work. We earnestly hope that Mr. K. Raghunathji will meet with munificent patronage from those for whose benefit he is writing his works.—"Newsman."

THE Second Part of "the Hindu Temples of Bombay" of Mr. K. Raghunathji, has just been published interesting, and which we would commend notice of the Prabhus, whose temples are erected in it. It is wonderful that the Prabhus, in the execution of being of extremely secular tasks, many temples and thus attested their i

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ion. The stories of the origin of some of the temples are curious, and the arrangements made for the perpetuation of the public worship in them are most commendable. The ceremonies performed on festive occasion comprise often what might be called "the service of song," when the *katha* forms the most influential element; and the *katha*, when earnestly recited and ~~s~~ impenetrated by high thought, must edify the people. It would be well that it was more frequently resorted to for the purposes of religious instruction * * *. Some of our University graduates, who have a religious turn of mind, ought to interest themselves in this kind of work. The brochure of Mr. K. Raghunathji contains a spiritual account of the Gokul Asthami ceremonies, and we are pleased that the active proceedings, in which violent dancing and singing are most prominent, are characterized by a simplicity and purity that it is in vain to find in many festivities connected with the sacred Cowherd of Vrindavan. Though the dancing and singing and the dialogue as are between the Gopis and the Gopals and their leader whose beauty and games have a captivating effect upon them, there is not a word about their proceedings as described in the pamphlet that will bring a blush to the cheek of any purest-minded female. The songs are nevertheless full of feeling and force, and suited to the comprehension of the illiterate men and women that recite them. Evidently woman nature, as developed in the peasantry of the Marathi Hindus, is not essentially prone to lewdness as is the case in Gujerat and Upper India.—"Newsman" (1st December 1895).

MR. RAGHUNATHJI's "Hindu Temples of Bombay" has reached its second number, and we are glad to learn that the writer contemplated dealing with the temples of the Presidency after he has finished those of the town and island. Ten temples are disposed of in the new number, first of these being Prabhadevi's Temple at Mahim—which dates from A. D. 1295. The present building, it appears, is not Prabhadevi's original ^{scat}_{use}. The original temple stood in Kotwady, now called the ^{ident}_{such} Jamsetjee Road * *.—"Bombay Gazette" (15th Nov. 1895).

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To the Editor of the *Newsman*, Bombay. Sir,—Will you kindly allow me through the medium of your widely esteemed journal to thank Mr. K. Raghunathji, the author of the newly-published small book on Hindu Temples of Bombay. He has given an accurate description of some of the principal temples and shrines of family gods, which number ten in all, and are situated in different quarters of Bombay. This little but valuable work is likely to excite the attention and admiration of the whole Hindu Community of Bombay. It does much credit to the keen observation and critical judgment of Mr. K. Raghunathji. Certainly, Mr. K. Raghunathji deserves the thanks of his community for having placed within their reach such a valuable book.—R. A. Kirtikar (Bombay, 2nd November 1895).

I AM grateful that you were so kind as to remember me, an humble member of your caste, and send a copy of your pamphlet on Hindu Temples for my acceptance. No doubt, you are rendering very good service to your caste by your publications, who should feel proud to have among them one like yourself; so learned and so willing to be useful to his brethren. Again thanking you for your kind favor, Ever sincerely yours,—Vinayek B. S. Kothare (17th December 1895).

I READ your article with interest and pleasure to-day, and guessed it was the production of your pen * * * The articles speak volumes to your industry and research. * * * Nana Morojo (13th May 1878).

You must have taken considerable time and pains to prepare it * * * May I add that I appreciate your observant and studious habits.—N. M. (26th January 1878).

Oh it is a gem.—E. Rehetick.

I AM exceedingly obliged for the two little books * * I was already acquainted with your paper on the "Bombay Dancing Girls," having read it with much interest in the *Gazette*. If I mistake not, you also wrote a paper in the same Journal on the "Clerks of Bombay"—as I recollect that very well too,

and, seeing it was of permanent interest, I was careful to cut it out and preserve it as well as the former paper. Your two papers on these subjects excited much attention, as they were evidently written with a full knowledge of the subject, and must not have been very easy tasks. It is to be regretted that more writing of the same valuable kind does not appear in the Magazines and Newspapers. I should say, however, that you rather waste your time in writing for *Indian* papers, such able articles as yours would be welcomed in England and might lead to fame! * * * Those who have read your works must heartily wish that you will continue to write for the public.—
W. Sandford (12th October 1878.)

WE publish this morning the first of a series of papers on life in Bombay, written by a Native gentleman. The subject is "Bombay Dancing Girls," and it is treated in an elaborate and careful manner which makes the paper, we think, a very valuable one.—"Bombay Gazette" (15th January 1878).

Extract from Government Resolution, dated Bombay Castle, 25th June 1883, forwarded with Compliments to K. Raghunathji, on 6th July 1883.

"Government note with satisfaction the commendation awarded by Mr. Campbell to Mr. K. Raghunathji * * for the manner in which he has prepared the account of the principal castes. * * *"

Mr. K. Raghunathji has a command of simple and correct English, and writes with accuracy and taste. He has been chiefly employed in collecting materials regarding the social and religious customs and rites of the different castes of Hindus in the Bombay Presidency exclusive of Sindh. He began by preparing a detailed account of the family and house rites practised by most members of his own caste the Pátáne Prabhus. The completeness and the fairness of this account, as far as my knowledge goes, are unequalled in any other published account of a Hindu caste. As he shewed so much interest and such an unusual knowledge of Hindu customs Mr. Raghunathji was,

for several years, employed in travelling through the Bombay Presidency, preparing accounts of the different classes of the people as far as possible in the form of his account of the Prabhus. Inquiries into family and house rites naturally give rise to suspicion and dislike. They can succeed only if the inquirer has unusual tact and kindness of manner. The fullness and the accuracy of the accounts he has collected show how much pains and patience Mr. Raghunathji bestowed on the work, and the fact that on only one occasion, and that occasion, through no fault of his, was objection taken to his inquiries shews with what tact and kindness they were made. In all enquiries into minute and doubtful practices among higher class Hindus, I have never found my trust that Mr. Raghunáthji's information was correct and complete so far as he knew misplaced.—*James Macnabb Campbell, Eye Suffolk (8th January 1885).*

Extracts from Report, dated Secretariat, 28th February 1883, No. 244 of 1883, from James M. Campbell, Esq., Compiler, Bombay Gazetteer; to John Nugent, Esq., Secretary to Government, General Department.

Mr. K. Raghunáthji's very complete account of his own caste, the Pátane Prabhus has had the separate approval of Government, and has been reprinted in the Thána volume. Mr. K. Raghunáthji has been engaged for some years almost solely in preparing caste accounts, and has now a wide and accurate knowledge of the subject.

Mr. * * the Assistant Surgeon of Pandharpur, kindly agreed to collect materials, but, as he found that he had no leisure to complete the work, I was forced to send Mr. Raghunáthji to Pandharpur to help Mr. * * Mr. K. Raghunáthji has now been almost two months in Pandharpur, and the chapter is nearly completed and will be satisfactory.

* * * If Government see fit to sanction * * *
I would depute Mr. K. Raghunáthji * * *

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* * * * to the backward districts, and would ask the Collectors to help him in his inquiries. This course has yielded good results in Kolába and in Sholápur and is, I think, the only means of ensuring the collection of materials within the short time which is available for completing the remaining portions. * * *

An interesting little monograph of some eighty pages has been recently prepared by Mr. K. Raghunathji. * * * It contains a detailed account of the Pathare section of the Prabhu Community, their ceremonies, festivals, mode of life and general position in native society, and will, it is hoped, be followed by similar other works in the leading castes of Bombay, and the different parts of the mofussil. It is only from such sources that foreigners can obtain any knowledge of the wonderfully minute and intricate ritual by which the ordinary daily life of the educated middle classes of Hindu Society is surrounded, and which accompanies every important social or religious action of their lives. * * * We have no space to review the pamphlet in detail and merely desire to welcome as the forerunner of others. * * * Works illustrated of the ordinary life, and work-a-day tenets of the Hindus of the present time, written in an impartial spirit by an educated person brought up amidst the influences of which he is describing the result, are of great value, especially in these days, when, as Huxley has it, the yeast of modern ideas is leaving the civilized nations, both of the West and East.—“*The Times of India*” (8th December 1889)

MR. K. RAGHUNATHJI, a Hindu gentleman of Bombay, has published an account of the first twenty-four years of his active life, which we are happy to say is most interesting and suggestive. He is the author of some sixty English and Marathi publications, all of which are very valuable for the copious information they give on the numerous subjects connected with Hindu life that they treat in a simple and attractive manner. Mr. K. Raghunathji's services to the *Bombay*

Gazetteer have been most important, and few could have taken the trouble he did for the varied and abundant information he procured about the places and peoples of Western India that he had to deal with; and we believe the Bombay Government which has, no doubt, pecuniarily renumerated him, ought to show its appreciation of his great services by the bestowal of a title—a Rao Sahibship or Rao Bahadurship which is often given for less meritorious work. Mr. K. Raghunathji had but limited opportunities of acquiring an academical training, having at the early age of sixteen left the Robert Money Institution, which he had attended. * * In those early days the Prabhus, the class of Bombay writers, were most influential, and monopolised the appointments in the public offices, and a Prabhu lad, soon after he had acquired a smattering of English, and made appreciable progress in calligraphy, at once secured a lucrative appointment under his father or uncle. Though so early deprived of the advantages of an educational training, Mr. K. Raghunathji did not cease to be a student. He read English literature, chiefly the novels, some of which were of a most deleterious character, they having at one time upset his mind. After his recovery he set to the more healthy work of a writer of memoirs on subjects of Indian social life, and in this way he has lived a most useful life. We have no space for a detailed notice of the varied points of interest contained in his autobiography, and would recommend our readers to purchase a copy for themselves, the price per copy being only eight annas. * * *—“*The Christian Patriot*,” Madras (19th December 1895).

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TEMPLE NO. 1.

The Hindu Temples of Bombay.

ZÁOBÁ'S RÁMA MANDIR.

BY

K. RAGHUNÁTHJI.



Bombay:

PRINTED AT THE

EDUCATION SOCIETY'S STEAM PRESS.

1895.

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ZAOBÁ'S SHRI RAMJI'S TEMPLE.

SHRI RAMJI's Temple in the Palav or Breach Candy Road is dedicated to Rama, the seventh of Vishnu's ten incarnations. This incarnation was assumed to destroy the power of Rávan, whose ascetism Mahadev had rewarded with power to control the gods. Before Rávan, Indra, the air-god; Varun, the water-god; and Agni, the fire-god, were powerless. Rávan, at his pleasure, destroyed men, women, children, and cattle, and performed other deeds hateful to the gods. Learning the perplexity of the gods, Mother Earth took the form of a cow and called to Brahma for aid. Brahma took Mother Earth to the seaside and prayed. A voice came from the deep, "Fear not, I will take flesh as Rama in Rája Dasharath's family and remove your troubles." The rejoicings which greeted the birth of Rama are still continued on the anniversary of his birth.

Shri Ramji's Temple was founded by Vithoba Vasudevji, a Prabhu gentleman, who died in 1876 at the age of seventy-seven. The building was originally the dwelling of a Prabhu named Vithoba Kanoji, and from him passed to Vithoba Vasudevji, who, in his will, ordered his executors to turn the house into a temple of Ráma, setting apart a sum for the conversion charges and for the maintenance of the temple. The cost of conversion amounted to about Rs. 20,000. The interest on the Government and house property set apart to meet maintenance charges amounts to about Rs. 100 a month, while the regular charges do not exceed Rs. 65¹. The will provides that the monthly balance of Rs. 45, together with any presents made to the temple, should be spent on robes and ornaments for the gods and on the purchase of temple necessaries.

¹ The details are:—Clerk, Rs. 40; Keeper, Rs. 6; Purán-reader, Rs. 3; Messenger, Rs. 8; Menial, Rs. 8 : Total, Rs. 65.

Shri Ramji's Temple, which is a little to the south of the Thakurdwar Temple, is separated from the street by a front yard. Except for two large light pillars or *dipmâls* in front and the dome which shews over the roof, the building can hardly be distinguished from other rich Prabhu dwellings. The temple is entered by a flight of nine steps. Over the entrance a brass-plate gives the name of the founder, Vithoba Vasudev Zaoba, and the date of the consecration, *Phalgun Shudha 10, Shake 1797, Samvat 1934.* "Christian Era, 14th March 1878. Hung from the centre of the entrance is a large bell which the Hindu visitor rings and then throws rice, uncooked sweetmeats or a copper or silver coin at the feet of the gods. He, with closed eyes, says, "Oh Raghunandan who hast on thy right hand Laxuman and on thy left hand the daughter of Janak and before whom stands Maruti, to thee I make my obeisance. Pardon my sins and show me mercy and kindness." He turns five times round the image, passes on through the front door to the verandah, sits for a time on the landing, bows to the god and then leaves the temple.

The dome by which the temple is chiefly distinguished from a rich Prabhu dwelling is surrounded near the base by a balcony. Above the balcony, facing each of the four main directions, is the head of a Rishi. Near the top the dome is lined with brass-plates, and from the top flies a flag with an image of Hanumán. The interior of the temple is bright, airy, and well arranged. On the ground floor are a central hall and side aisles. A deep gallery overhangs the aisles. The main door gives entrance to an open space surrounded by a low railing, inside of which cushions are laid. Here on high days, when *Kirtans* are being performed, the managers of the temple and other rich Hindus sit. In the middle is an open space, up and down which the preacher walks as he preaches. The singers stand behind him. Beyond is a railed space, and within brass railings a marble altar about five feet high. On the altar are set three well-carved standing marble images. Râma in the centre, about $3\frac{1}{2}$ feet high, richly dressed and

jewelled, with a bow and arrow in his hands ; on his left, Sita, about 3 feet high, richly robed and adorned ; and on Ráma's right, Lakshuman, the incarnation of Shesh, the Great Cobra, about 3½ feet high, and, like his brother, richly dressed and decked with jewels and carrying a bow and arrow. Behind the head of each is a gilt copper-plate or numbus decked with peacock feathers. In front of Rama stands an image of Hanuman, one foot high, with joined hands and bent head, waiting his master's orders. Though in form a monkey, Hanuman is said to have been an incarnation of the god Shankar who agreed to take the form of a monkey to help the great god in his struggle with Rávan. Hanuman's birth-day, which falls on Chaitra Shudha 15th (March-April), known as Hanuman Jayanti, is a time of great rejoicing in all Maruti temples. On Hanuman's left is a foot-high image of the elephant-headed Ganpati or Ganesh, the lord of hosts. Daily fresh garlands are hung round the necks of the three chief figures. A fourth band is twined in Sita's hair. And in the right hand of each a nosegay is placed. The three figures are believed to be unrivalled by any other Bombay images in the loveliness of the eyes and the graciousness of the expression. The stone altar on which the images stand is overhung by a richly carved and gilded wooden canopy. At the back of the canopy is a mirror and on the top of the canopy is a gilt umbrella which revolves by clock-work. The front or west part of the upper storey over the entrance is a hall well furnished with tables and chairs, where the temple trustees hold their meetings. Behind the hall is an office for the clerk, and in the rear compound there are rooms for two Brahmans, a contractor and an assistant, who arrange for supplying the food-house. Behind the temple are two out-houses, one for the gardener, one for the watchman, a cook-room, and a store-room. The temple enclosure also contains stables, privies, and a well.

The keeper or pujári, who is a Brahman, receiving Rs. 6 a month, besides board and lodging, and any cash presents made to him personally, worships the images three times a day. In

the early morning adoration and light-waving called *kákad árti* or day-break light-waving are performed; in the forenoon bathing and robing of the images and offering them cooked food; in the evening *árti* or light-waving. During each of these times of worship, bells are rung and kettle-drums beaten. Though the keeper is allowed to take any presents made to him personally, the trustees reserve their right to presents thrown at the feet of the idols or laid in the gift-box. At the end of each month the managing trustee opens the gift-box and places the contents to the credit of the temple funds.

The temple is lighted by chandeliers and single lights. On ordinary days one or two single lights suffice. On festive days, especially from the 1st to 15th of *Chaitra* (March-April), the whole temple is ablaze, when on each of the first ten days *Harikirtans* or sermons with songs are delivered, and again on the 15th, the Hanuman Jayanti or Hanuman's birth-day. Every jet is also lighted on the first-eleventh of Áshádh (June-July), on Cocoanut day in August-September; on Janma Áshtami or Krishna's birth-day in September-October; on Dasara in October; on Kojagripurnima in October-November, and in the Diwáli in October-November. The Áshádi and Kartiki elevenths are honoured by a Harikirtan as well as by lights, and the temple is also lighted on the Kartik Purnima or the October-November full moon. Other high days are the anniversary of the opening of the temple which falls on the 10th of Fálgun (February-March), and five days later the Shringa or Holi full moon is also a great festival. On each Harikirtan day the preacher is paid Rs. 10, and Rs. 15 more are spent in decorating the gods and distributing sugar-cakes and flowers to those who attend the Kirtans. Besides the gas light, a brass lamp fed with oil, called the *Namáldálip* or a night and day light, is kept constantly burning near the idols. The managing trustee has also recently arranged that a light should be kept burning on the outer veranda all night.

It may be mentioned *en passant* that the managing trustee, Mr. Narayan Raghunathji, is a most courteous gentleman, whose urbanity has contributed much to the popularity of the temple services, which are largely attended by all classes of Hindus. Even visitors of other races have met with much kindness from him.

Daily, for about an hour, a Purán is read and explained by a Puranic, who is always a Sanskrit-knowing Brahman versed in the Shastras. The Puran-reader has a special seat called the Vyāspith, a long four-legged bench with a semi-circular wooden back. His hearers give him a handful of uncooked rice, some copper coins or betelnuts. During the rainy months the exposition lasts longer, and the Puranic earnings are larger. During the four rainy months, Ashad 10 to Kártik 10 (June-July to October-November), every afternoon Kirtans are held. These Kirtans are well attended, but crowds flock to the Kirtans during the ten days of the Ramnavmi festivities; on Hanuman's birth-day, on the Ashadh and Kartik Eleventh; on the temple anniversary, and on the Abir day during the Shrimga or Holi holidays. Rama's birth-day, the bright half of Chaitra (March-April), is celebrated with much pomp and rejoicing. The temple and its out-houses are beforehand freshened with white-wash, varnish and paint, and on the birth-day the whole building is decked in and out with evergreens.

The Haridas preaches an *ex-tempore* sermon with occasional pauses, when the *tal* or metal cups, *vind* or lute, *mridung* or tabor and *súrmandal* or stringed musical instrument and an English harmonium are played. He tells of Rama's parents, the wonder of an incarnation, and the exploits of Rama's life. Towards the close of the sermon red powder and flowers are handed to all present. The preacher is careful to tune his sermon and music so as to end at noon, the birth hour. As the clock begins to strike the preacher claps his hands. This clapping of hands is a signal to the drummers and trumpeters to raise a

blaze of music to the audience to throw the red powder and flowers towards the gods and to men stationed outside to fire off guns and pistols. When the excitement of the moment calms, *sunthavdá*, that is, dry ginger powder and sugar, are handed round, and the people go home, where a choice dinner awaits them.

Hindus believe that the holy and guarding name of Rama scares evil spirits from the possessed and turns aside harm and danger. Vows are made to Rama for a son, for success, or for health. If the prayer is granted, the vow-maker, according to his or her promise, walks from one to eight or a thousand times round the gods, or lays before him a thousand basil leaves, or has the Rámáyan read to him a certain number of times.

In the vacant ground round the temple is a small garden with sweet-smelling flowers and bright-leaved plants. Sacred trees also are planted, of which the *audumbar* or glomerous fig and the *tulsi* or sweet basil are the chief. Of *audumbars* there are two, one at each corner of the front compound wall. Of the holiness of the *audumbar*, which is probably mainly due to the virtue of its white juice in wind complaints and in tumours, the Puráns tell how the asceticism of the giant Hiranyakaschap moved Shankar to grant his prayer, that he would meet death neither at the hands of the gods, of men, nor of giants, and neither with in nor without a building. Having secured this promise, Hiranyakaschap began to vex the gods, Bráhmans, and cows. To destroy him and restore peace, Vishnu assumed the Narsinha-avatar, that is, his upper half became lion and his lower half man, and tore open the giant's belly with his claws. So poisonous was the giant that an unbearable burning attacked Narsinha's claws and was relieved by the milk of the *audumbar*. Vishnu blessed the tree, giving it power to grant the wishes of its worshippers. According to another account, Dattátraya, the triple incarnation or *avatar* of Brahma, Vishnu and Mahesh, passed his life under an *audumbar*.

The origin of the holiness of the *tulsi* or sacred basil, seems like the origin of the holiness of the *audumbar* tree, to be medical, due to the aromatic nature of the plant and to its soothing influence in cases of hysteria and in colic. The legend which justifies the worship of the plant by orthodox Hindus, explains that his division among the gods and giants of the fourteen precious products¹, won from the great ocean-churning, so pleased Vishnu that tears of joy welled from his eyes. Out of the tears stepped a beautiful, dark, four-armed maiden whom Vishnu loved and wedded.

The wedding of Vishnu and Tulsi in November, about a fortnight after Diwáli, opens the Hindu marriage season. Every house is lighted and fireworks are let off. During the wedding ceremony when Tulsi hung a garland of Tulsi leaves round Vishnu's neck, Vishnu said, "my delight in you is boundless, ask what blessing you wish, it shall be granted." Tulsi replied, "Lord, grant that I may be held sacred and worshipped by gods and men, and that my leaves may have such virtue that the dead who carry the leaves may come sinless to judgment and pass into heaven instead of being hurled into the underworld." In the rear of the temple is a large bitter *nim* tree, *melia azadirachta*. Its bitterness makes the juice and the leaves of the *nim* a valued cure for fever and for worms. The scarers of certain demons of sickness naturally gain credit for scaring all forms of ill-luck. The Shastras enjoin Hindus,

¹ The fourteen precious products of the ocean-churning were Lakshumi, the goddess of good fortune; Kaostubha, gem; Parijatak, one of the wishing trees; Sura, wine; Dhanwantari, physician; Chandra, moon; Kamdhenu, the all-yielding cow; Airávat, elephant; Apsará, Dancing-girl of the god Indra; Ashwa, the seven-headed horse of the sun; Vish, poison; Haridhanu, bow; Shankh, the conch of Vishnu; and Amrit, nectar. In the division of these fourteen products among gods and giants, Shankar received the poison and the moon; Vishnu, three, the kaoshibhamani, the conch shell, and Lakshumi; the other gods one *amrit* or nectar; Indra, five, Parijatak, the wishing tree; Apsará, the dancing girl; Haridhanu, the bow; Airavat, the elephant, and the cow of plenty, Kámdhenu. The Asurs were given Surá or wine. The sun was given ashwa, the seven-headed horse, and the Physician remained in heaven.

on the first day of the New Year (January 12), to chew *nim* leaves, that the coming year may be free from sickness. Ascetics, such as the Bairágis, Sanyásis and Sádhus, drink daily the juice of squeezed *nim* leaves to deaden carnal passions.

An *Annasatra* or *Food-house* was attached to the temple by the donor of the temple, who left a sum of Rs. 4,000 to buy ornaments and cooking vessels and other articles for it, and laid down in his will that except on the leading fast days, namely, the two elevenths of each month, Mahasivratra (January-February), Ramnavmi (March-April), and Gokulashtami (July-August), at noon about thirty Brahmans and other mendicants (preference being given to any Prabhu who might stand in need of charity) should be fed. In practice, in addition to the thirty charitable dinners, allowances are made for six servants of the Food-house and Temple. As these six servants get two meals each day, the actual outlay is equal to 42 applicants. The cash outlay is about Rs. 8-2 a day.¹ The establishment charges amount to Rs. 25-4 a month or a total yearly outlay of about Rs. 3,268. This outlay is met from the interest on Government Securities and the rents of house-property, which together yield about Rs. 6,000 or about Rs. 2,732 in excess of the outlay as balance, which is credited to the general funds.

The trust is managed by Mr. Narayan Raghunathji, assisted by Messrs. Sadáshiv Vishwanathji and Narayan Moroji.² The chief managing trustee receives a yearly allowance of Rs. 200, and presents were made to the other trustees on their appointment.³

¹ The details are:— $5\frac{1}{2}$ *pailis* of fine rice; 2 *pailis* of wheat flour; 1 of pulse or *turdál*; 4 seers of ghi; 1 of sweet oil; and 1 of cocoanut oil; 4 seers of milk and 1 of sugar; firewood; spices; vegetables; leaf-plates, and cups, together Rs. 8-2-0.

² The names of the trustees appointed by the founder of the temple were Messrs. Vishwanath Madhayji, Govind Balkrishnaji, and Sadashiv Vishwanathji. Mr. Narayan Raghunathji succeeds Mr. Govind Balkrishnaji who died. It was Mr. Govindji that gave the temple the present beautiful form.

³ For details of the 1894 Balance Sheet, see page 9.

BALANCE SHEET of the ESTATE of Mr. VITIOBA WASOODEWEE, DECEASED.
For the Year ending 31st December 1894.

Dr. Cr.

	Rs.	a.	p.	Rs.	a.	p.	
To Stock Account	1,44,525	2	7	By Accountant-General, High Court	87,500	0	0
" Interest Account	3,404	2	7	Office Furniture Account	621	12	0
" Deposit Account	100	0	0	Bank of Bonhay	3,087	10	8
" Rent of the Nagpada Property	2,874	11	7	Charges, General	742	3	7
" Rent of the Chawl No. 786 (<i>Pallav Road, Girgaum</i>)	460	0	5	Ramnavmi and Daily Expenses of the Temple and of the Annasatra	4,873	6	3
" Rent of the Walkeshwar Vacant Ground	40	12	0	Copper Pots for the Annasatra	506	14	0
" Suspense Account	166	9	1	Furniture of the Temple	2,570	8	7
				Property Account	48,398	7	6
				" Ornaments for the Idols	2,795	5	6
				" Expenses of Laghurudra and Feasting of Brahmins at Benares on the Mahashivratri day	120	0	0
				Balance	162	13	8
Rupees...	1,51,591	6	3	Rupees...	1,51,591	6	3

Bonday, 31st December 1894.

E. & O. E.
S. V. DHURANDHAR,

N. M. ZAOBA,

NARAYAN RAGHOONATH,

Trustees of the Charities of the late Mr. Wittoba Wasoodayee Zacha.

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PRABHADEVI'S TEMPLE.

Prabhadevi's or Prabhavati's temple, the shrine of the family goddess of the Bombay Pattane Prabhus, is situated in Lower Mahim, about a couple of miles north-west of the Parcel Station of the B. B. & C. I. Railway. The present building is not Prabhadevi's original house. The original temple, which stood in Kotwady, now called the Lady Jamsetjee Road, was built in A. D. 1295 (Shake 1217) or nearly 600 years ago, Prabhadevi being installed on the Dec.-Jan. Full Moon *Paoshya vad Purnima* by Hemadripant, the then High Priest of the Prabhus. The commemoration day has ever since been honoured by a yearly fair. About 223 years later, that is about A. D. 1519, hearing that the *Yavans* or Portuguese were about to destroy the image and demolish her temple, the Prabhus, at the dead of night, threw the image into a *pokharni* or step-well, close to the present temple. Next morning the *Yavans* came, pulled down the temple and razed it to the ground.¹ After Prabhadevi had lain more than 200 years in the well; in 1737 the fall of Bassein and the triumph of the Marathas stirred the spirit within the goddess or within her worshippers. The Prabhu owner of the palm garden, at the bottom of whose well the statue lay buried, saw Prabhadevi in a dream and received her orders to take her from her hiding place. The Prabhu told his caste-fellows. They emptied the well, found the image, and built a temple in the goddess's honour. A slab of stone, about a foot square in the south wall of the temple, has a *Balbodh* inscription stating that 'Shri Mata Prabhavati's temple was built by the whole Pattane Prabhu caste, *Vaishakh Sud 11, Samvat 1771 Vikram*'. The building was consecrated and the goddess installed by the High Priest Gopalpant in April-May 1726, *Vaishakh 11, Samvat 1771*. In A. D. 1835, at a cost of Rs. 3,000, the temple was thoroughly repaired and

¹ The date agrees with the victory of the Portuguese General at Mahim.

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about forty years later (1873), further repairs were carried out by subscription among the Prabhus. The building is brick and lime built with pictures of Hindu Pantheon painted on its walls. It consists of a hall or *Sabhamandap* with a frontage or breadth of 36 feet, a depth of $9\frac{1}{2}$ ft. and a height of 30 feet of the ridge-pole of the open-tiled roof. From the west wall of the hall open three chambers, each about 12 ft. square and 8 ft. high, the roof of the three chambers forming a flat cement-lined terrace entered from behind by a flight of steps. In front of the temple stands an aged and very large Pipal, whose trunk Hindus of all castes, both men and women, walk round in honour from one to 108 times. Close to the Pipal are six light pillars or *dipmals*, four of wood, one of stone and one of brick and lime, raised at different times by worshippers in fulfilment of vows. At the door of each of the three chambers hangs a brass bell. Of the three chambers or shrines in the back or west wall of the hall, the right or north-most chamber is dedicated to Prabhadevi, the central to Sarveshwar and the left or south to Lakshumi-Narayan. In niches in the wall of Prabhadevi's shrine that faces the hall are stone female figures of Shitaladevi or small-pox and of Khokala or cough goddess. There is also a stone image of Hanuman. In the chamber on a 2 feet high stone altar, under a $4\frac{1}{2}$ feet high *makhar* or wooden frame hung with glass lamps, are set three standing figures. The central figure of a young handsome woman, about 3 feet high, cut in red sand stone or *Kurvandi*, is Prabhadevi. She has four arms, the lower right hand holding a rosary of Rudraksha beads, the upper right a flower, the lower left points to the earth and the upper left is raised in blessing. On Prabhadevi's right is a standing stone image of Kalika, and on Prabhadevi's left a similar image of Chandika, both about $1\frac{1}{2}$ feet high. On high days the three goddesses are dressed in rich robes, and on Prabhadevi's brow is set a silver tiara worth about forty rupees. On the ground in front of Kalika is a black eight-sided stone pillar about two feet high. The pillar is said to have been put up about

fifty years ago as a lamp pedestal, and to have been since consecrated to Bahiroba. The floor of the shrine is paved with green tiles, and the walls are covered with paintings of gods, goddesses, giants and monkeys. In the centre of the second or central chamber is a stone bull or Nandi Mahadev's carrier. Beyond the bull, close to the back wall in the centre, is a conical stone Ling of Sarveshwari with, on his right, a black-stone image of Parvati and on the left a stone Ganpati. The Sarveshwari has two men's face masks or *mukhwatás*, a brass mask for high days and a copper mask for every day. The object of worship in the third chamber is a black statue of Lakshmi-Narayan, that is of Vishnu with Lakshmi seated on his lap. Of the two keepers or *pújáris*, one is a Konkanast Brahman, the other a Maratha by caste, styled Bhopi, is given free quarters and paid sixty rupees a year, for which he has to furnish the daily cooked food or *naived*, the flowers and the other articles required for daily worship. He has further a claim to all presents made by worshippers, except to the goats, sheep and fowls which belong to the Bhopi. Except free quarters these live offerings are the Bhopi's sole emoluments. Daily in the morning the Brahman-keeper or *pújári* washes, dresses, and adorns with flowers and soothes with prayer and praise each of the objects of worship in the three chambers. And when this is over, about nine o'clock, offers them all *naived*, that is cooked food. In the evening fresh flowers are laid and lamps are waved with songs and clashing of cymbals. The chief high days in the honour of Prabhadevi and the other goddesses are during the Navratra or Dasara and the Diwali festivals when the temple is lighted. During all the Navratra days Chandi-kápáth is read before the goddess. In the morning of the eighth of the ten days, that is two days before Dasara, a fire-pit or *Havan* is lighted and cocoanuts and plantains are thrown into the pit, and in the evening a *Kirtan* is held, and on the ninth day or so of the month Brahmans are dined. The chief day in honor of the central shrine or Sarveshwari is

Mahishivratri in February, and in that of Lakshumi-Narayan are the elevenths of *Ashadh* or June-July and *Kartik* or October-November. On these days large crowds attend the temple, bringing quantities of basil leaves in baskets. The special fair day, in honour of the original installation of Prabhadevi in A. D. 1295 as already mentioned, falls on the *Paosha* (December-January) Full Moon. On the fair-day toy and sweetmeat shops are opened, and in the evening the temple is lighted and fireworks let off. The every day attendance is about 30 to 40, and the attendance on high days about four times as great. The expenses of the temple are met partly from offerings and partly from proceeds of a neighbouring palm-garden called *Khajurikhát*.

TEMPLE No. 3.

RAMA MANDIR.

Of the two Fanaswadi lanes in Dadishet's Agiari Street, the private lane has a temple of Ráma. The temple, which cannot outwardly be distinguished from a dwelling house, was built in accordance with the will of a childless Prabhu named Keshav Babsoba. The whole of the ground-floor and the ladies' gallery in the upper storey are devoted to temple uses. The ground-floor is divided into two parts, the sanctuary and the audience hall or Sabha-mandap. On high festive days it is used solely for male worshippers. A grating of iron bars separates the sanctuary from the audience hall. In the sanctuary, guarded by an iron railing, is a small domed temple like a wooden frame-work supported on four pillars. The frame has net-work on all sides, except the rear which is filled with a stone throne on which are set five images of Rama, Lakshuman, Sita, each with a German-silver nimbus or *prabhával* behind its head and Maruti and Ganpati. Rama about $2\frac{1}{2}$ ft. high in the centre, Lakshuman a few

inches smaller on Rama's right, Sita, also called Jánaki, about two feet high on Rama's left, Hanuman about six inches high with clasped hands on Lakshuman's right, and Ganpati of the same height as Hanuman on Sita's left. All the images are of white marble, tinged with a fair flesh colour. In the sanctuary outside of the iron railing worshippers stand, pray and make their offerings. Gifts of money, rice pulse, or other grain are dropped into a brass-bound box which become the keeper's property. These gifts and the rent of a small house behind the temple, about Rs. 200 a year, are the only sources of income. Besides the five images mentioned above there are in the sanctuary about twenty small brass images belonging to the keeper. On the left side of the temple in entering are two common stone images of Maruti and one of Ganpati, smeared with red-lead and oil. The chief yearly special festival held in this temple is Rama's birth-day in March-April, which is marked by the greatest outlay and rejoicing. To meet the charges, which amount to about Rs. 70,* subscriptions are raised from the Hindu dwellers in and about the lane, the late Rao Bahadur Nanabhoy Moroji being the chief subscriber, and Mr. Govindrao Shamrao Ranjit in charge of the manage-

* The details are—

										Rs.	a.	p.
Cocoanut Oil	...	...	...	...	...	...	...	...	...	5	5	0
Kerosine "	...	...	...	...	...	...	...	...	...	1	8	3
Fuel	...	...	...	...	...	...	...	...	...	0	10	0
Crackers and Powder	...	...	...	...	...	...	...	...	...	2	0	0
Sugar-cakes	...	...	...	...	...	...	...	...	...	1	0	0
Sugar and Dry Ginger	...	...	...	...	...	...	...	...	...	4	0	0
Preacher or Hardas	...	...	...	...	...	...	...	...	...	15	0	0
Brahman Dinner	...	...	...	...	...	...	...	...	...	10	0	0
Music or Chaughada	...	...	...	...	...	...	...	...	...	10	0	0
Flowers for 11 days	...	...	...	...	...	...	...	...	...	4	4	0
Lalit Dance	...	...	...	...	...	...	...	...	...	7	0	0
Booth or mandap	...	...	...	...	...	...	...	...	...	5	0	0
Lamps	...	...	...	...	...	...	...	...	...	2	10	0
Sundries	...	...	...	...	...	...	...	...	...	1	0	6
Total Rs.....										69	5	9

ment. During each of the eleven days of the birth-rejoicings, Purans are read in the afternoon, and a sermon or *Kirtan* with singing is delivered in the evening. At such times the hall, which does not hold more than fifty, is generally over-crowded, and the outer verandah full. Numbers gladly stand even outside of the verandah to listen when the preacher is brilliant or talking. The birth-rejoicings generally end in a *Lalit* dance. The daily worship includes, between eight and ten in the morning, the washing, dressing and brow-marking with sandal and red powder, and the offering of flowers and cooked food, all to an accompanying murmur of sacred texts. About six in the evening, or a little before sunset, the faded morning flowers are laid before the images and placed on their hands, shoulders and heads, and lights or *arti* waved with the ringing of bells, the beating of drums and the singing of songs. The keeper or *pujari*, who conducts these daily services, in return receives free quarters in the upper storey of the temple building.

The temple was built about the year 1847. In 1876 extensive repairs were met, partly from the credit balance and partly from a special subscription. The rent and the cash offerings suffice to meet the ordinary charges.

TEMPLE No. 4.

MAHADEV'S TEMPLE.

In Antoba Gosavis' orchard or oart, near the middle of Lohárhál Street, in Kalbadevi, at the foot of a large Pipal-tree, with a stone-bull in front of it, is a small domed masonry shrine of Mahadev in the cone or Ling form. Outside of the shrine, close to the bull, are standing stone-images of Maruti: the usual rampant ape-form and of Munja, a round stone half foot high and rubbed with red-lead and oil, the unmarried Brahman lad. Mahadev's shrine was built close to his dwell-

ing by a Maratha, a coachman in the service of the late Sir Jamsetji Jijibhai and is now in the occupation of a Konkanastha Brahman surnamed Nene, who daily performs morning service and in the evening lights a lamp near the images. Mondays and the waning fourteenths are the chief Mahadev's times, and Saturdays and Maruti's birthday or Hanuman Jayanti on the Full Moon of *Chaitra* (March-April), are the chief Maruti's days. On Maruti's birthday an awning is drawn across the open space in front of Mahadev's shrine, and sermon with singing is delivered. After the birth at noon the image is washed, cooked rice, curds, and sugar are offered and butter mixed with sugar is rubbed between the lips, oil and red-lead are poured over the body, *udid* pulse is scattered over it and a garland of giant swallow wort flowers and leaves is thrown round his neck. The image of the Munja or Brahman lad who died after the Thread-girding and before the loosening of the *munja* cord and who also lives on the Pipal-tree, is specially worshipped on Saturdays. As he died unmarried, he mourns the lost pleasures of matrimony ; and jealous of the happiness of the newly married, is believed to enter into their bodies and makes them barren. Married girls who have been for some years childless, or whose children have been born out of time, or have sickened in infancy, visit the shrine to worship the Munja and coax him to leave their bodies and enter into either the image or the tree overhead. The chief days for performing ceremonies to him are Saturdays and Full and No Moon nights. The ceremonies consist in walking rightside round the Pipal one to one hundred and eight times, sometimes winding a clue of thread round the trunk and saying prayers ; also vowed cocoanuts or a lighted *ghi* lamp, should, within a certain time, father Munjoba be pleased to hear their prayers and come out of them. Both men and women make these vows. The worshippers are seldom more than ten in the day, generally of the Marathi and Gujarati-speaking castes.

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) TEMPLE No. 5.

RAMA MANDIR.

Scarcely a nook or corner of Bombay is without its temple or group of shrines dedicated to Rama, Shankar, Vishnu, Maruti or some goddess, according to the choice of its founder. Thus the Prabhu quarter or west centre of the city has a temple in Navewadi, another in private Fanawadi close to it, a third in public Fanawadi and of a fourth close by in Anant Rishi's oart.

The temple in Anant Rishi's oart was formerly the dwelling of Gopikabai, widow of the late Ramchandra Dadaji of the Prabhu caste. As Gopikabai had no children, she determined that after her death her house should be turned into a temple. In 1866, in accordance with her wishes, the house was dedicated to Rama. A *Sivhsan* or stone throne was built in the front part of the house and four white marble images of Rama, Lakshuman, Sita and Maruti were set in it. A brass image of Balkrishna was also consecrated. The images of Rama and Lakshuman are each about a foot and a half high, and those of Sita and Hanuman are each one foot high. The faces of all the four marble images are coloured pale pink. The images of Rama and Lakshuman are armed each with a bow and an arrow. By the side of these four images is a white marble Ganpati. From the outside the building shows no sign of being a temple. Only the ground floor is set apart for temple purposes. The rest is let room by room. A tall iron railing divides the ground floor into two compartments. A front audience hall and a sanctuary. The keeper or Pujari is a Konkanastha Rigvedi Brahman, who in return for his care is allowed free quarters. For his maintenance he has to look

elsewhere. The worship is performed in the morning, and in the evening an *arti* or light-waving is held. Before worshipping the idols, the vessels containing water for washing them, are first worshipped or purified by rubbing them with sandal, throwing rice grains over them and setting a flower on them, repeating verses at each step. Next the conch shell is worshipped or purified with the same details except that different texts are repeated. Then with the same detail hand-bell or *ghanta* is worshipped. Lastly the gods are undressed, washed, re-dressed, their brows marked with sandal except Sita, whose brow is marked with red powder or *kunku*; flowers are laid on their heads and flower-garlands are hung round their necks. Incense sticks are burnt before them, and a butter lamp and camphor are lighted and waved round their faces. In the evening the faded head-flowers and garlands are replaced by fresh flowers, incense sticks are burnt before the gods, and lighted butter lamps and camphor are waved with *arti*, singing, bell-ringing and gong and kettle-drum-beating being done at the same time. Both in the morning and evening, an offering or *naived* of sugar is made, and in the morning in addition cooked food is also offered. During Rammavmi or Rama's birth in March-April the temple is lighted. The expenses are met from the rents of the upper story rooms. The manager recovers the rents and generally looks after the temple affairs. The office of manager is honorary, without stipend or emolument.

VITHOBA RAKHMAI'S TEMPLE.

In 1840 Jivba Sonaji, a Prabhu, bequeathed certain property to his grandson Manik on condition that in case of Manik's death the inheritance should pass to Manik's mother Bhivrabai. On Manik's death in 1863, the property devolved on Bhivrabai. This property included images of Vithoba and Rakhmabai. In her Will, Bhivrabai bequeathed her property to her two daughters and directed them to build a temple and install the images. A temple was begun, but remained unfinished for twenty years. When the matter came before the High Court, the Court ordered the executor, on pain of forfeiting the property, to carry out Bhivrabai's wish regarding the temple. The temple was finished and the two images which had been in charge of the family-priest were installed. As it remained so long half-finished, it is still generally known as the *modke devul* or ruined temple. The temple which occupies a corner in Fanaswadi Lane as Jivba Sonaji's garden and overshadowed by a lofty Pipal-tree, is of two parts—a hall and a shrine. The lower part of both are of stone-masonry and the upper storey of the hall and the dome of the shrine are of brick. The upper storey is set apart for the use of the keeper, who is the agent of the family-priest. In the sanctuary on an altar of black stone are set the two small black images : Vithoba about 9" and Rakhmai about 6" high, the hands of both resting on the hips. Behind the images is a mirror. The images are worshipped twice a day : in the forenoon and evening. In the forenoon the images are washed in the five nectars or *panchámrít*—milk, curds, butter, honey and sugar, and cooked food or *naivedya* is offered. Light-waving is the chief feature of the evening worship. Though with less show and at a smaller cost

almost all the services held in the larger temples, are observed in this temple. The five leading high days or *utchhavs* are Rámnavami or Rama's birth-day in March-April, the expenses of which are borne by public subscriptions; and the expenses of the rest, viz., Gokulashtami* or Krishna's birth-day in July-August and the elevenths of *Ashádh* (June-July); *Kartik* (October-November), and *Falgan* (February-March), on which the gods were installed, are borne by the Manager and Trustee of the Institution, Mr. Vinayakrao Harishankarji Pradhan, B.A., LL.B. On these occasions, in the well-lighted hall Kirtans or song and sermon services are held; and during the four rainy months the Purans are read, the reader being the keeper himself.

* *Gokulashtami* as observed in Bombay :—During the morning of the day after Krishna's birth, through the streets in most of the Marathi quarters, bands of men, bareheaded and most of them naked except the loincloth or *cholná*, move about drumming, dancing, and shouting, 'Govindá, Gopálá, Náráyaná Hari.' All are Marathas chiefly Konkanis, mill hands, sepoys, domestic servants and very few milkmen: a proportion of them being youths and boys. These companies of dancers are termed *melás* and are known by the names of their heads, such as 'Rámji Bágá's mela,' 'Ganuji Patel's melá,' or simply 'Bágá Sáheb's melá,' &c., &c. The person who starts a *melá* is called its Bágá or headman. By way of calling him by some honourable name the word Bawa is more commonly used. He himself hires a room and makes arrangements regarding the lights, matting and the *tipris* required therein. Such person must have more leisure at his command to devote their time and energies towards this sort of business. All the members of the *melá* are obedient to their headman or Bágá, and without his orders they do not move an inch. He chastises the members in case of disobedience or mistake committed during play. It is not that the persons composing the mela are either the relatives or the neighbours of the Bawa. Any one can join it, only he must pay the entrance or

admission fee of, from one anna to eight annas, he has besides to pay fee up to an anna per mensem. Besides this, all the members have to contribute equally towards the general expenses of the *mela*. Before joining the mela, however, every person seeking admission therein has to take an oath to the effect that he would never divulge to any other mela its secrets, and that he would under no circumstance join its opposite or rival party, even should he happen to sever his connection with his own. At times such solemn declarations are executed in writing.

People order the performance of these plays at their houses or clubs on the Gokulashtami, Ganeshi Chaturthi or other festivals, or on any ordinary day, on which they take a fancy to see it performed, but the income of the *mela* during the Gokulashtami festivities far exceeds that obtained by it on any other occasion. Its income each time is from five to ten rupees, and this sum its members use in purchasing eatables, their headmen not meddling with even a single pie, nor does he possess a right thereto. A play of this kind continues two or three hours. The members of the *mela* do not take females to play along with them nor are there females capable of taking part with them. When one wishes to see females dance, half of the dancers disguise as females. But they have not done so, nor is there any practice of so doing. One may do it out of fancy, but there are no instances of the sort. Some of the members of the *mela* attend the room after supper either daily or according to their convenience and leisure, for there is every day singing and playing practised or taught in the rooms.

Now to return, the dancers hurry along the street twenty or thirty in a line, their arms linked together swinging as they go, taking a stride back and a stride forward, shouting :

I.

Krishna is born, yes born ;
 Gokul is filled with joy,
 For Krishna, yes for Krishna,

Distributing sugar in Gokul.
It is Krishna O Bais, Krishna,
There is a hurry to go to play.

II.

I feel an inordinate fondness for Govind,
For Sáválya Govinda ;
Govinda plays various pranks, freaks and frolics,
Savalya Govinda !

III.

Pandharpur Pargana,
To the door of Vithu is fixed a cradle of pearls.
 Swing the same you friends, swing the same you ladies.
 Kalas or copula for the temple to Ram.
 I am engaged with business.

IV.

Gokul-Kálá became sweet.
Our Vithoba returned home.

V.

O Vithobá, well hast thou thrashed me with cord, and broken
my waist ;
O Vithái, good haste hast thou made in warming my waist.

VI.

An acclamation of the name of Vithu.
The flag is hoisted.
An assemblage of saints and Gopals, the play is commenced.
Váluvanti at the bank of the Chandrabhaga.
The play is begun.

Beside them walks a drummer beating his drum, and behind them one of their number carrying a brass-platter, with a cocoanut, flowers, red powder, a few coppers, and the brass crawling image of Balkrishna or the Babe Krishna. The bands vary in size and in the number of drummers. Some

householders, either for sport or because they have taken a vow, have a rope tied from an upper storey balcony to a tree or tall pole, about fifteen feet from the ground. To the rope they tie one or two red clay jars, filled with curds, parched grain, pieces of plantains, and cocoanut, and on the mouth of the pot they set mango leaves and over the leaves a cocoanut. No ceremonies are gone through in putting up the rope or hanging the pots. Householders, at least among Bombay people tie up the curd pots, chiefly in sport, to draw to their house one of the better bands of dancers. The only reason generally given for the breaking of curd pots is that Krishna was fond of curds.

A band of dancers come along and go through their link-armed dance in line and in circle. There is a drummer and a cymbal player. One or two of them wave plantain leaves. The people throw water on the dancers. In the plate in which Balkrishna or the lame god is carried is a lighted incense stick or *udbati*. After several small or middling bands have passed dancing, shouting Govinda, Govinda, and being doused with water, a much larger band arrives. It is headed by Musulman drummers and flageolet players. One man carries a pole about 12 feet high, with, at the top, a circle or wheel at right angles to the pole, from which hang coloured glass-balls. Round the pole, pink, blue, and white strips of cloth are plaited. A second man carries a small scarlet sunshade. A third man carries brass-platter, with cocoanut, flowers, coppers, and a burning incense stick. Thirty to forty men, link-armed, form a line on either side of the banner-bearers, swaying backward and forward in long steps to shouts of 'Govinda,' 'Govinda.' At the corner of the road, in front of the curd-jar house, the bearer of the pole plants it on the road, and, with much shouting, leaping, drumming, and fluting the strips of coloured cloth are unwound. Each strip is held in the left hand by eight boys and men who form an inner and outer ring about a yard and two yards from the pole. Each

dancer carries two batons about a foot long, one held with the strip end in the left hand and the other held in the right hand. When ready, they sing, striking sharply the right-hand baton on the left-hand baton once or twice. Then the inner ring of dancers begins to move. Each first strikes, as he passes inside of him, the right baton of the dancer in the outer ring to his left, then his own baton, then the left baton of the dancer he has passed, then his own left baton, then the right baton of the next outer ring dancer outside of whom he passes, then his own left baton, then the left baton of the man he has passed, then his left baton, then the right baton of the next outer ring dancer inside of whom he passes, and so on till the eight coloured strips of cloth are plaited right to the pole top. Then a rest, a fresh air, and reversing the figure; the baton beaters fly round shouting and singing till the plaiting is unwound. A different air and a fresh figure follows and the ribbons are wound to the pole top and again unwound. The songs sung at the time of winding and unwinding the strips of cloth are the following :—

TIPARI. *

1. After singing the praises of Gajanan
They play the play slowly.
2. First making an obeisance to Gajanan
They bow down at his feet.
3. The Gopees say one to another
They seduced (Krishna) by means of their virtues.
4. Rádhá, Chimnai, Saku and Yamnai
Play the play in the Kunjavan.
5. They dance in a circle
The success of Chakradhar.
6. The Gopees say one to another
They will deal with him as they may like.
7. She put on a sash of the fig colour,
Krishna plays on the small tambourine Khanjiri.

GOPH.

1. They turn round one after another
Plaiting the strips of cloth of the *khichdi* kind,

* There are eight kinds of plaiting the strips, viz. :—*Goph, Ganderi, Kadsadá, Kirlá, Toda, Chardhari, Khichdi, and Gopatyá.*

Singing too the praises of Hari,
And playing the play of plaiting.

2. Thsoe of them that err in plaiting
Get confused in the management of their family affairs.
3. By undoing the plaiting
They contract the affection of Shri Hari.
4. They plait the pieces of cloth in the *ganderi* style
In doing which they show great skill and tact.
5. They plait them by means of batons
And thereby give a blow to death.
6. The lively sporting on the part of Shri Hari
Seeing which do ye dance with joy.

TIPARI.

1. Do you take one baton and strike it against the second,
Handing it over to the third, your fourth turn round,
Handing it over to the fifth, your sixth strike it
In lieu of the seventh.
2. By playing along with Hari the heart is overjoyed
Singing Hari's praises which are so numerous
That the world does not suffice to write the same,
Such is Hari's *máyá* (Repeat here No. 1).
3. As soon as they heard by their ears, the sweet sweet voice
Without raising any objection they, out of the fulness of
love for Hari, were tempted,
They all Gopees and Gopas put together
Such is Hari's *máyá* (Repeat here No. 1).

GOPH.

1. The red fold, we hold in our hands
See you Gops how we go
We plait the pieces of cloth *ganderi* like
Do you turn round keeping to your left.
2. The white fold is in our hands
We go from within but might attract attention
See, how these our folds are
Now slide away, why have you held it.
3. Unnecessary doubt these little fellows have,
Who was taking them to play
Hari requestingly called us
Therefore we had had unnecessarily to remain.
4. Why, had we no other little boys to get to play with us ?
But we had to please Hari.

5. We do not know how Hari likes
Little fellows crooked in their bodies in a number of places
Hari knowingly collects together
For playing boys snotty, untidy and filthy.
6. He is not separate from his devotees,
Pageantry or display is all vain,
• Deceit will not tempt him
Do not call him mad.
7. Are you alone great among the devotees ?
Is your Hari under your thumb ?
Better keep your pride in your own mind,
Do not call him mad.
8. Oh you Gopas, consider well what you say,
Self-conceitedness is vain ;
The slave of Vishnu bows down at his feet.

TIPARI.

1. *Dhiná dhinak dhiná dhin.*
Dhiná dhinak dhiná dhin.
2. Again Hari taking with him the Gopees (milkmaids)
Sported with them lively dancing in a circle.
3. How will I describe the happiness derived from
Dancing in a circle with Krishna.
4. The mind of all was overjoyed
By the grace of Hari.
5. For the sake of Gopees Murári made night six months long.
6. Sweet-scented oils without number, *gulal*
Gopees sprinkle and throw around.
7. *Dhiná dhinak dhiná dhin.*
Dhiná dhinuk dhiná dhin.

Dahi-handi or the curds-pot.

1. Come along, come along, we shall break the pot,
So says Krishna to the Gops.
2. Strike, strike, say they, the pot with sticks,
To others be ye aside, be ye aside.
3. They all break the curds-pot and throw it down,
They smile and lick their fingers.
4. Shri Hari foments such *Kális* preparations.
Seeing which the gods lick the beauties of the tongue.

This was the dance Krishna danced with the milkmaids when he was so gracious and active that each milkmaid swore she had a partner to herself. The pole is withdrawn and the men begin to leap and shout. From the upper window a caldron of

milk and water is poured. The dancers rush and struggle to share in the ducking. Refreshed they begin to eye the jars of curds which dangle in the air about fifteen feet from the ground. They leap and shout themselves into high excitement. Five or six lacing arms round each others necks form a small circle. Three men clamber up their backs and stand on their shoulders. The tallest grasps at the pot but misses and the whole pile of men are within an ace of toppling over. A little lad climbs up the two stories of men. He beats the jar with his fists but cannot break it. The shouting and drumming and excitement are at the fiercest. The boy seizes the jar in both hands. It gives way and with a roar of delight the men below are covered with the curds. The boy seizes the second jar and it too falls. When almost suddenly the pillar of men topples over and all are on the ground, by the favour of Govinda without a broken limb or a bruise. They gather under the windows and a great caldron is thrice filled and poured on their backs and heads wiping away all traces of the curds. The man with the platter and the Babe Krishna is given coppers by the inmates of the house and round about him, while the house-owner presents him from eight annas to four or five rupees. The band move on dancing and singing. They slowly make their way to the sea where they throw the flowers and after wrestling and tumbling, all rush into the water which is thronged with men and boys chasing and ducking each other. Most of the bands are back to their homes by twelve. Some keep up the dancing and processioning till evening. Free from the coarseness and drinking of Holi, Gokulashtami is quite as lively. It is the pleasantest and most festive of all Bombay holidays.

TEMPLE NO. 7.

ANANT RISHI'S MATH.

This Math is situated in Anant Rishi's oart on the Grand Portuguese Church Street near Rama's temple. It was founded with the subscriptions collected by Anant Rishi's brother, Yeshwant Nágesh. Collections were made from the Swami's disciples. The *Samádhi* of the Swami lies there, on the top of which are placed the Padukas of both the Swámi and his abovenamed brother, Yeshwant Nágesh. Beyond the Samádhi are located the family gods. Worship is daily performed of those Pádukás and *naived* consisting of cooked food offered to them. There is no space left for circumambulation purposes. In the inner apartment resides the Swámi's grandson who holds service, and who, out of his own income and what he gets from the visitors, defrays the expenses of the *Punyatithi* or death-day of his grandfather.

The temple is a private property and the *Utchhavas* celebrated in it annually are two, one on the *Ashádhi* (June-July) *Ekádashi* and the other on the *Márgashirsha* (November-December) *vad* 9th, the former being the Samadhi day of Anant Rishi, and the latter that of Swami's brother, Yeshwant. On both these occasions a *kirtan* takes place in the temple, and in connection with the former occasion Brahmanas are feasted. One or two persons visit the temple daily to bow before the Padukas, and on the *Utchhav* occasions about forty or fifty do so, and about twenty-five or thirty Brahmans are feasted.

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TEMPLE No. 8.

MAHADEV'S TEMPLE.

This temple is situated in the oart called Fanaswádi belonging to Shet Virjivandás Mádhavdás. It is very small in size and is built at the foot of a Pimpal tree, and a Pindi of Mahadev and the images of Ganpati and Maruti are installed in it. The affairs of the temple are looked to by the Shet himself. The Brahmans, residing in the oart, bathe the images daily, apply sandal and rice-grains to their foreheads and put flowers on their heads. Besides these images there are three others placed near them. The height of each of these three images is within half a foot.

TEMPLE No. 9.

BABDEV'S TEMPLE.

This temple is situated on the passage leading from the Bháskar Sundarji Lane to Kolyáchi Wádi in Fanaswadi. It is small in size and a piece of round stone named Bábdev is set up in it. The people, residing thereabouts, daily wash it, and apply to it sandal paste and put flowers over it. Its Játtra takes place once in the year, the neighbouring people contributing towards payment of its expenses. The god is some one of the owners of that oart. Such gods are called *Sthán-devas* or *Jágechá deva* or *dhani*, that is god of the place or ground or owner, that is local god.

TEMPLE No. 10

MAHESHWARI'S TEMPLE.

On the right, a few paces after entering the Naviwadi Lane from Dadishet's Agiari Street, guarded by an iron railing, is Maheshwari's Temple, a small free, stone shrine with brick and cement dome. The shrine stands on the site of a hut and Chapa-tree, at whose foot the self-made stone Maheshwari, now in the corner of the shrine, one night about ninety years ago, rose out of the earth. The shrine was built, and the charges are met, by Prabhus of the neighbourhood. The keeper of the shrine is a Konkanastha Brahman, who performs daily the morning service and lights a lamp in the evening; he is not paid anything, but is allowed to take to himself all the offering of fruits, clothes, and cash made to the goddess during the fair or *jatra* days, held every year, and lasting over a week or ten days. The whole management of the fair, creditable as it is, is under the supervision of our much-esteemed friends, Messrs. Anandrao Vinayakraoji, Keroba Raghoba Dalvi and Vasantrao Atmaramji Agasker. The worshippers are the inhabitants of the lane, who, on fulfilment of the vows they make to the goddess, present her with clothes, cash, or play music before her temple. The high time at Maheshwari's Shrine is on the New Moon and the eight following *Margashirsa* days of (Nov.-Dec.). A few days before the New Moon, an arch, with rows of oil-glasses and a painting of the goddess, is set at the entrance to the lane, and pots of flowers and bright-leaved plants and *methi* are arranged round it. Within the arch, are lines of sweetmeat, cheap trinket, brass-ware, and toy booths, and squatting flowers and fruit-sellers lead to the Shrine, throbbing with drums, pipes, and cymbals, and at night the whole lane is ablaze with lights, where the goddess, in the glory of a skil-

fully carved silver mask or *mukhwata*, gold ornaments and handsome silk petticoats and bodices, is worshipped by throngs of Prabhus and other middle and lower class people. The yearly fair and the handsome silver face are the result of the two cures which have done most to make the name of the goddess. Seventy-five years ago a Prabhu lady, the wife of Raghoba Damulji, was so stricken with stiffness or weakness in her right arm that she could not raise her hand to her head. Physic failing, the lady vowed, if Maheshwari would restore her arm, she would present her with a silver mask or *mukhwata*. Power came back to the muscles of the arm of the lady who spent Rs. 250 in procuring a carefully carved face or mask for her healer. The mask is still kept at the lady's house, and before the fair, with drums, torches and fireworks, it is brought with great rejoicing to the shrine. The fair dates from another cure. About the same time a Prabhu, Damodhar Sundharji Monkar, nicknamed Nakadia or the Nosey, had his nose swollen and disfigured by a wart or *mod*. As in spite of all remedies, the wart grew, Damodhar, bowing before Maheshwari, said, "Goddess, free me from this evil and I will give you a yearly fair." Next morning he awoke to find the wart gone; it had dropped off during the night. Damodhar called some sweetmeat, fried grain, and toy-sellers, seated them with their baskets in fronts of the shrine, and in the evening brought all the school-boys and feasted and gifted them. Every year, so long as he lived, he feasted school-boys, and after his death the charges to maintain the fair, which generally amount to about one hundred rupees, are met by subscription from the Prabhus of the neighbourhood. At the fair and at other times, the childless, sick, and unlucky, chiefly Prabhus, vow, if the goddess removes their trouble, to give her a new silk bodice or a girl's petticoat or *parkal*. The number of clothes, fruits, cash, presented to the goddess, and the Gondhal dance and music so often played before Maheshwari, show how often prayers have been heard and vows paid. Maheshwari is the family goddess or *Kulswámini* of the Prabhus who bear the surname of *Mankar*.

TEMPLE No. 11.

MAHADEV'S TEMPLE.

This subscription temple was built by certain Bhatias and is situated on the Dadishet's Agiary road. It is houselike in form but has a cement and brick dome over it. Its sanctuary and hall are separate from each other. The god to whom the temple is dedicated is in the form of Lingam, eight inches high, and made of white marble. Parvatibai is made of the same material, but is set up behind her lord. In the audience hall, at no great distance from the entrance door of the sanctuary, is white marble Nandi, Mahadev's steed, in a sitting posture; and on the slab stone, lying directly between the bull and the sanctuary door, is carved a tortoise. In the two niches, one on each side of the sanctuary door, are placed black stone Ganpati in one and Maruti in the other, made of black stone, each measuring ten inches in height and daubed over with *shendur*.

A Gujarát Brahman is employed on a monthly salary to perform the daily morning worship and the evening lamp-waving, when sugared milk or sugarcandy is offered the gods as *naived*. On Máhi Shivratri and Shráwan Mondays *bhang* is offered to Mahadev, he being very fond of that beverage as he is of the bel-leaf. Besides the worshipping Brahman other persons also perform worship of the Great God and pray for forgiveness of their sins and for help and success in all their undertakings. Mondays are sacred to Mahadeva, but Mondays occurring in the month of Shráwan are more so; and still more so, are the *Shivratra* days on which in addition to the full and complete worship or *mahapuja*, *abhishek* of *bhang* is made over the emblem, and lotuses and mango blossoms are particularly placed on the same; on Mondays occurring in the month of Shrawan heaps of bel-leaves, sesamum, wheat and

rice-grains are put over the god by the worshippers through the worshipping Brahman or their own family priests. Silver and copper are thrown in front of the Lingam which, together with the other offerings, become the property of the *Pujāri*.

There are five bells hung up in the temple which are rung at the time of the light-waving. There is a young Pimpal-tree lately grown near the temple and in its one side is a large *pushkarnī* or step well. The temple is a private property. The daily number of visitors at the temple being about five or seven, while on big days it is about fifteen to twenty.

TEMPLE NO. 26.

VALUKESHWAR'S TEMPLE.

This temple of Valukeshwar or the *Ishwar* or Lord of *Valuka* or sand, or the Lord God of sand, is situated at the extremity of the Malabar Hill. It was rebuilt, it is said, about a hundred and fifty years ago by one Ramji Kamat, Shenvi by caste, as the original temple had been demolished by the Mlenchas, but who these Mlenchas were, whether Mahomedans or Portuguese, is not known. It is built of cut stone masonry, and has a tall dome with a *patah* or flag attached at the top. It is divided into a sanctuary and a *Sabhamandap*. The former is of square shape, being twenty-four feet by twenty-four feet, and has its floor paved with marble slabs; the latter is about fifty feet in length and about twenty-feet in width. Silver plates are fixed all over the shutters of the entrance door of the sanctuary. The door, as well as the marble flooring, is the gift of one Vasanji Devji Bhatya. The circumference of the space reserved for walking round, measures about seventy-five feet.

The Pindi or the Emblem of Mahadev is self-existing. It is the same which Lakshuman brought from Benares at the bidding of his brother Rama, the hero of the Ramayana. Valukeshwar is also called Lakshumaneshwar. The height of the Pindi is about three-fourths of a foot. Near it there is an image of Ganpati made of marble, and before it there is a square-shaped marble *makhar* in which an image of Parvati is set up. This image is four-handed, and is represented holding in one hand a lotus, and in another a conch shell or *shankh*, the remaining two hands being left hanging downwards. On its head there is a crown or *mugul* and a

white robe forms its garment. Its height is of about a foot and three inches. The image of Ganpati alluded to above is about a foot and a half and has a *mugut* on its head. It is four-handed; one hand is represented as holding a *parashu* or battle-axe, another an *ankush* or trident, the third a rosary or *mala*, and the fourth a cup or *vati*, containing *modaks* or sweet balls.

A Gujarat Brahman and a Shenvi Brahman are employed to perform the worship of the above images, and the worship is performed thrice a day. Daily early in the morning the *Kahal-arti* is performed. Worship is also performed in the morning, noon and evening, when the *nagara* drum is beaten and the bells rung. At mid-day *mahanairedya* or cooked food is offered. Besides the two Brahmans there is also a Gurav or Bhopi, whose business in the temple is to watch the Pindi before worship, to keep the temple clean, to look after its furniture and to make lights therein when necessary. He is allowed to receive the whole income of the temple on condition to pay the owner so much a year and to keep the rest for himself for his trouble. The expenses of the temple are defrayed from what its owner receives from the Bhopi. A *nandadip* or a lamp is kept constantly burning near the Pindi.

uring the hot season of the year a pitcher or *galti* of is suspended above the Pindi, having a hole at the through which water falls down either in a continuous line or drops, drop by drop, over the Pindi. The Pindi has a brass *Kavach* or covering on it, and is set up on the coiling of a stone serpent. A brass serpent is made and put round the Pindi. There is a stone Nandi in the *sabhamandap* facing the sanctuary door and about twenty-seven bells hung up in the temple.

The whole month of *Shrawan* is the *Utsav* month in this temple, when daily the Raghurudra abhishek is performed over the Pindi. The number of visitors then is abnormally large.

A *Jatra* or fair is held at Valukeshwar on the full moon of *Kartik* (October-November). It is also held on the Mahishivratra day. Shops of toys and sweetmeats are opened. Full light is made in the temple on this occasion, as also on that of the other *Jatra* day. On these occasions the Pálkhi procession takes place attended by all kinds of native music. The Pindi is decked with ornaments. These fairs are of long standing; no one is able to say who commenced them and when.

The number of visitors on each week-day, except Monday, is about a hundred. On Mondays it is larger. On the Shivratri, Vaikunth Chaturdashi and Kartiki Purnima days, it is between a thousand and a thousand and a half; and on the *Jatra* or fair days it is upwards of five thousand.

The legend regarding this sand-made god is as follows:— When Rama was on his way to Lanka by the sea-coast in quest of his wife Sita who had been carried away by Rawan with diabolical intentions, he halted at Bombay just on the spot where the temple now stands. The Brahmans who had been sitting there on the seashore for a long time making *tapas-charya* happened to hear of Rama's arrival. Among them there was Gaotam Rishi. They therefore went to Rama to take his *darshan*. They, however, found him sitting in a disconsolate condition. The Rishis inquired of the cause of his distress. Rama told him the same, and asked him what he should do to regain his wife from such a powerful giant as Rawan. The Rishis advised him to perform the worship of Shri Shankar who alone would make his attempts successful. Rama begged to know how to perform that worship. Upon this the Rishis told him to get out from Benares the best sort of Shiva Ling and to perform its full or *pancha-mriti puja*. He then desired his brother Lakshuman to go to Benares to get a Lingam of the sort required, and he forthwith left for the place. Gaotam Rishi asked permission of Rama to depart, when Rama entreated him to stay until the Lingam was brought, for there was no one so qualified to assist him in the worship as himself. The Rishi replied that as La-

kshuman might take a long time before he returned you had better make with your own hands a Lingam of good sand there. Rama accordingly did so and the Rishi and other Brahmins helped him in performing the *pranpratista* or the life-creating ceremony over the same sand-made Lingam. Upon this Shri Shankar actually appeared before Rama and pronounced upon him a benediction to the effect that he would soon gain the object he was in quest of. Not long after Lakshuman returned from Benares with the Lingam he was commissioned to bring from there. This Lingam is the one now seen and worshipped in the temple, whereas that made of sand by Rama jumped into the sea on the advent of the Portuguese into Bombay, lest it might be polluted by them. The place from where it left is not far from the Government House at Malabar Point. Certain fishermen know the exact spot. On the Mâhishivratra day they go there and perform its worship according to their own way of doing it.

Before this temple there is a large deep tank built of cut stone with a flight of steps called Banganga from *ban* an arrow and *ganga* a sacred stream, produced by means of an arrow. The legend regarding this tank is as follows:—During his sojourn at Valukeshwar, while on his way to Lanka to recover his lost wife, Rama felt thirsty but could find no water to drink. He therefore darted an arrow. It went down deep into *Patál* the region underneath the earth. Through the hole created by the arrow the river Bhogavati running in Patal flew upwards. Hence Banganga is also called Patal-ganga. Rama drank of the water, and felt greatly refreshed. The tank is considered holy, and purifying rights and atonements—particularly the ceremony attendant on the shaving of the heads of women after their husband's death—are therefore performed by the side of it. Bathing in it is considered as bathing in the Bhagirthi itself. Hence both men and women resort to it for the purpose on the Somavati Amavasya day, Mahishivratra day, Eclipse days, Kartiki, and Ashadhi Ekadashi days and Pithori Amavasya day.

In support of this the Purans declare that bathing in the Banganga procures sanctification and regeneration of the souls. They cite an instance which is that there lived a man about this place who spent his whole life in wickedness. He had at one time an occasion to pass through a wilderness and while so passing he was killed by a tiger. Some portion of his flesh was picked up by a *Kapot* which flew into the air with it. A kite seeing this pursued the *Kapot* who, for the safety of its own life, dropped the flesh accidentally, which fell into the Banganga. Shri Shankar upon this directed his *duts* or messengers to send a *viman* down on earth to fetch therein the soul of the man into Shiva's heaven or *Kailas* forthwith, lest the *duts* of Yama might carry him to the region of hell, for he added as the man's flesh has been washed by the waters of the Banganga he must live in the Shivalok. He was accordingly carried in the *vaman* into Kailas.

Another account of the origin of this Banganga Tank is this:—Parashuram, the sixth incarnation of Vishnu, had at one time an occasion to shoot fourteen arrows from the top of the Sahyadri mountains, one of which fell on the spot where the tank stands and produced the sacred water there.

To the north-west of the Valukeshwar Temple there is another sacred *tirtha* or water called the Savitri *tirtha*, but as yet no one seems to have attempted to trace the same. That it is there the Purans assert with a degree of certainty.

Towards the seashore there is a rock with a cleft therein. Hindus look upon that cleft with a religious eye. They believe that if they pass through it they save their souls from perdition. Shivaji Maharaj is said to have passed through it.

Near this temple there is another, in which the images of Lakshumi and Narayan are set up. Lakshumi is about a foot and a quarter high and Narayan about a foot and a half high. Both these images are made of marble, and their consecration ceremony was performed by the Shenvi community. This temple is about seven feet in height and about twenty feet in width, and the space reserved for circumambulation purposes is about ten feet in circumference.

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MAHADEV'S TEMPLE.

This temple, with a tall dome, is situated a little beyond the Valukeshwar Temple and on the way to the Banganga, commonly known by the name of Valukeshwar Tank. It is private property belonging to one Raghoba Jivaji, a Prabhu by caste, whose descendants bear all its expenses.

In this temple are the stone Shiv Lingam, about three-fourths of a foot high, with a brass *kavach* or covering in the centre; the stone image of Parvati, about one foot and a half high in front of the Pindi; and a stone Ganpati, about one and a quarter foot high, near by. A stone Nandi is in the audience hall adjoining the sanctuary, and measures about $2\frac{1}{2}$ feet. As temples dedicated to Mahadev have no *pradakshina*, so there is no space reserved for performing the circumambulation ceremony. The temple is built of cut stones, the sanctuary has marble pavement, and the floor of the *Sabha-mandap* is made of black stone slabs. The length of the sanctuary is about 15 feet and its width 12 feet, and the length of the audience hall about 23 feet and its width about 12 feet. Both the sanctuary and the *mandap* are separate from each other.

The daily morning worship of the idols is performed by a Brahman worshipper, who offers them cooked food or *mahaanaived* in the afternoon, and the *Arti* in the evening. The Gurav, who is also a keeper, like the Brahman, bathes the images, removes stale flowers and washes and keeps the temple clean. He is allowed to take to himself all the offerings made to the gods, which form the remuneration for his services, whilst the Brahman is a paid servant of the temple.

The big days celebrated in this temple are the following:— *Mahi-Shivratra*; all the Mondays occurring in the month of *Shrawan*; the new moon or *Anawasya* of *Shrawan* and *Sripuri Pornima*. On these days full worship is performed of the Lingam and silver crown or *mugut* put over it.

Five or six persons daily visit the temple, and on the *Uitchhav* day fifty or sixty do so for the purpose of bowing before the god. During the hot season of the year a vessel full of water is hung above the Pindi, through the hole at the bottom of which vessel water leaks over the Pindi in a stream or drops to keep it cool. This is also done in other Mahadev's temples. There are four bells hung up in the *Sabhamandap* of the temple.

TEMPLE No. 28.

MAHADEV'S TEMPLE.

This *Math* or hermitage is in the third house from the right hand side flight of steps leading to the Banganga at Valukeshwar. It was founded by a woman of the Shenvi caste, named Sonibai. Behind this *Math* lies the temple of Mahadev, small in size, and built of brick masonry. It is square in shape, being 5 feet in length and 5 in width, with a dome over it. A Pindi of Mahadev is set up in it. On the outside there are two images, one of Ganpati and the other of Maruti. The people residing thereabouts perform the worship of the Pindi and the other images. This seems to be the *Samadhi* place of some one.

TEMPLE No. 29.

MARUTI'S TEMPLE.

This temple is situated in a lane leading to the sea beach via Banganga or Valukeshwar tank, and Shankar Pama Bharati is its founder. There is no regular temple for this image of Maruti, but it is placed on an open ground. A small hut, however, is erected over it during the monsoons. Some Sanyasis reside here. An image of a stone Maruti, 4 feet high and rubbed over with red-lead, is set up in this temple and worshipped by Bharati himself. The space reserved for circling the gods is about five feet. There is no big day celebrated here.

RAMA'S TEMPLE,

This temple is situated in the first lane running from the passage to the Banganga at Valukeshwar. It cannot be ascertained who founded it. One Sakharam Banaji, however, manages its affairs. The images of Rama, Lakshuman and Sita are set up in it. They are made of stone. A Brahman who is a paid keeper, performs daily in the morning worship of the images, offers *naivedyam* of cooked food, waves *arti* in the evening, and claims the offerings made to them. There is no space left for circling purposes. The temple is public property, its manager paying all its expenses. The temple has no dome and the images are located in a chamber. A small square temple is built before the image of Rama; it is brick masonry work with a dome on it in which stands Maruti. On each side of the chamber in which Rama, Lakshuman and Sita are placed, there is a room. The Rama Navmi *Utsav* is celebrated in this temple when a *Kirtan* is held. *Falkhi* procession also takes place.

Three or four persons daily visit the temple to take *darshan* of the gods, and on the *Utsav* occasion about twenty-five persons do so.

MARUTI'S TEMPLE.

This temple is situated in the second house in the first lane that one comes across while going along the Banganga at Valukeshwar. It was founded by a Gosavi, since dead. No one seems to know his name. An image of Maruti is set up in the temple. Behind it there is another temple in which there is a Pindi of Mahadev, and the images of Parvati and Ganpati. All these images are made of stone. The people residing in the neighbourhood bathe the idols daily, apply sandal, stick

rice grains to their foreheads and put flowers on their heads. The space reserved for circumambulation in reference to these temples is not distinct. Maruti's temple, though small in size, has a dome, so has Mahadev's temple a dome tall than Maruti's. A certain Deccan Maratha or Ghati regularly visits Maruti's temple on Saturdays and new moon days. On Mondays in the month of *Shrawan* (July-August) some persons cause *abhishek* ceremony to be performed over the Mahadev's Pindi regularly.

The height and breadth of Maruti's temple sanctuary is about 4 feet by 3 feet, and the length and breadth of Mahadev's temple about 8 feet by 4 feet. There is no one that regularly visits these temples daily. The Ghati alluded to above and two or three other persons visit Maruti's temple on Saturdays, and some few persons visit Mahadev's temple on Mondays occurring in the month of Shrawan to take the Pindi's *darshan*.

TEMPLE NO. 32.

GANPATI'S TEMPLE.

This temple, with dome, is situated on the banks of the Banganga, three or four houses beyond the Ganpati temple of Sir Mangaldas Nathubhai. It was founded by Raghoba Jiwaji. An image of stone Ganpati, about a foot and three-quarters high, is set up in it, on a stone pedestal. The temple is private property, and all its expenses are paid for by its owner's surviving family.

A Gujarat Brahman is employed to perform the daily morning worship and is allowed to take to himself the offerings made to the god.

The sanctuary is of square size, 10 feet by 10 feet, and the space outside the sanctuary is small in extent, being only 5 feet long and about 12 feet wide. The circumference of the

space reserved for circumambulation purposes measures about 40 feet.

On *Vaishakh Sud* 13th, a *Utsav* is celebrated in this temple annually, when Brahmins are fed.

From four to five persons daily visit the temple to take *darshan* of the god, and on the *Utsav* or big day thirty or forty persons do so.

TEMPLE No. 33.

MAHADEV'S TEMPLE.

This temple is situated on half the flight of steps of the Banganga. It is on the right hand side of those steps. Its founder's name is Sir Mangaldas Nathubhai. There is a Pindi of Mahadev, and an image of Parvati in it, both made of stone. The former is three-fourths of a foot high, and the latter one foot high. There is no Pujari or worshipper or any keeper to be found in the temple during day time. Daily worship of the idols is performed and a *naivedy* of cooked food is offered to them. The temple is private property, built of cut stones, and has a very tall dome. The sanctuary is of square size, being 12 feet by 12 feet. Its *Sathmandap* is 15 feet long and 10 feet wide, and has a floor made of stone pavement. A stone Nandi is placed in the *mandap* with its face towards the entrance door of the sanctuary. There is a tall brass standing lamp near the Pindi. The circumference of the space reserved for circling purposes measures about ten feet.

TEMPLE No. 34.

GANPATI'S TEMPLE.

This temple, without a dome, is situated on the banks of the Banganga at Valukeshwar. It was founded by Sir Mangaldas Nathubhai, who looks to its expenses. A marble image of

Ganpati is installed in it, set up on a pedestal, about four and a half feet high. The temple is private property. It has no space reserved for circumambulation. Its sanctuary is of square shape, being about 10 feet by 10 feet, and its *Sabhamandap* is about 6 feet by 19 feet.

Daily in the morning and in the evening worship is performed of the idol by a Brahman who is allowed free quarters on the premises and to take to himself the offerings made by the votaries.

Kartik Sud 12th (October-November) is the day on which a *Utschhav* is annually celebrated in the temple, when a fair is held in commemoration of the consecration of the image in the temple. Dipmals attached to the temple are illuminated, light made in the temple, and a rich dress put on the image.

Ten or fifteen persons visit the temple daily, and on the *Utschhav* day the number is between 100 and 200.

TEMPLE No. 35.

VITHOBA RAKHMAI'S TEMPLE.

This temple, with a dome, is situated on a side of the steps leading to the Banganga, and founded by one Bhawani Surva Sadhu. The images of Vithoba and Rakhmai, made of black stone one and three-fourth feet high each, stand on a pedestal about two and a half feet high. Outside the sanctuary and on one side of it there are Mahadev's Pindi and a stone Nandi, and on the other side there is the image of Shitaladevi. Both the Pindi and the Devi are made of black stone, the Pindi being about half a foot high, and Shitaladevi about three-fourths of a foot. Daily morning worship is performed of all these gods and a *naivedy* of cooked food is offered to them, and in the evening the *Arti* ceremony is performed.

The temple is public property, and its expenses are paid out of the offerings made to the gods in it. The length and breadth of the sanctuary is about eleven feet by seven feet and a half. It has also a *Sabhamandap*, 23 feet by 14 feet. The sanctuary and the hall are distinct from each other. There are five bells hung up in the temple and the circumference of the space reserved for purposes of circling measures about 36 feet.

The *Gokulastami*, *Ram Navmi*, and *Ashadhi* and *Kartiki* Ekadashis are the four *Utchhavas* celebrated in this temple annually when new rich clothes are put on the images, and at night the *bajhan* takes place in the temple. *Palkhi* procession takes place on both the *Ashadhi* and *Kartiki* Ekadashis. The number of persons visiting the temple daily is about five or six, and that on *Utchhav* occasions between fifty and sixty.

TEMPLE No. 36.

MARUTI'S TEMPLE.

This temple is private property lying on the ground floor of a two-storeyed house at Malabar Hill on the way to the Banganga or the Valukeshwar Tank and founded by one Narayan Naik of the Shenvi caste. In it are two stone images of Maruti near each other, one larger than the other, the larger being $3\frac{1}{2}$ feet in height and rubbed with red-lead; the other is a round piece of stone about half a foot in height, rubbed with *shendur* and placed in a brick arch. There is no keeper to perform their worship; neighbours or outsiders at pleasure bathe the images, apply sandal and rice grains to their foreheads and put flowers over their heads. There are four bells hung up in the temple, and there is space reserved for circling, measuring about 15 feet in circumference. No *Utchhav* is celebrated in the temple.

Ten or 15 persons daily visit the temple, and from 25 to 30 on Saturdays, occurring in the month of Shrawan, when light is made in the temple.

TEMPLE No. 37.

THE SAMADHIS.

These temples are situated on the banks of the Banganga at Valukeshwar, and were founded by certain Shenvis, and their affairs were managed by Shantaram Narayan, Pleader, High Court. Since his death Mr. Shitaram Vishnu has been looking after them. In all these Samadhis there are temples where worship is performed daily in the morning. There are other Samadhis in the vacant ground in front of the temples over which temples are built also. During day time the doors of the temples are kept closed. The doors of one, however, are kept open in which are two stone images besides a Samadhi. There are also twenty-one brass images in it. All the temples have been furnished with domes. The worshipper of the Samadhis and the idols in these temples is a Brahman who is paid fifteen Rupees a month for his trouble. He is provided with free quarters on the premises. The expenses of the temple are paid from the funds collected for the purpose by Shenvis among themselves. The outside of these temples is occupied by Gosavis. Between these people and the residence of the worshipper there is a large Pimpal tree round the root of which a bank or *par* is erected. On the top of this *par* about fourteen stones, some larger than the others, are placed. They are local gods, but their names none can tell: the worshipper and the people residing in the neighbourhood, however, pour water over them and retire with a bow.

MAHADEV'S TEMPLE.

This temple, which has a tall dome, is situated on the Banganga Road, Valukeshwar, a little further on from the Valukeshwar temple. Its rear part is towards the door of the Valukeshwar temple and its face is towards the Banganga. Its founder's name is Mathuradas Dharamdas. A Pindi of Mahadev, said to be self-existent, is installed in it. It is made of black stone and is about one foot high. In the sanctuary of the temple there is an image of Ganpati; so there is also an image of Parvati set up in a niche made of stone and about a foot and a quarter in height. The Gurav or keeper of the temple washes the Pindi in the first instance daily. Then the Gosavi, who resides in a hut, bathes it, applies sandal and a pinchful of rice grains to its brow, places flowers and bel-leaves on its head, and offers sugar to it.

The temple is a private property, the offerings made to the idol go towards the maintenance of the temple and its Gurav who claims those offerings as of right. The sanctuary is about ten feet long and about 8 feet wide. Outside the sanctuary there is a piece of ground about 12 feet by 8 feet, in which a stone Nandi is placed.

Three *utchhavs* are celebrated in the temple annually. The first big day is the *Kartiki Pornima* or *Tripuri Pornima*; the second is the *Magh Vad* 14th, commonly known by the name of *Mahi Shivratri*; and the third is *Shrawan Vad Amawasia*, usually called *Pithori-Amawasia*. On the occasion of the first *Uichhar*, the *Panchamriti-abhi* ceremony is performed over the Pindi in the evening, and at night *tripur* is lighted before the idol and on the tops of the *Deipmals* there.

On the occasion of the second *Utchhav* the *abhishek* is performed over the Pindi the whole of the day and the whole of the night, and on the third and the last night, the worship of the Pindi is performed at midnight, and at night light is made in the temple, and the Palkhi of the great god or Mahadev carried round the Banganga or Valukeshwar tank, accompanied by music. Besides these *Utchhavs*, every day in the month of *Shrawan* and at many other times each day, *pujas* are performed of the Pindi.

Outside the temple, there is a large Pimpal tree, and persons going to the temple to perform the worship of the Pindi, and of that tree also.

Between 10 and 15 persons form the daily number of visitors at the temple, and on big days the number of the visitors is from 100 to 200. During the month of Shrawan their number is from 50 to 60 a day.

TEMPLE No. 39.

JAIRAMGIR BAWA'S MATH.

This *Math* is situated at the foot of the right hand side of the flight of steps leading to the Banganga at Valukeshwar. Entering the door of this Math one comes across a Mahadev's temple in the first instance. Before the Pindi of Mahadev are placed the images of Parvati and Ganpati. Outside the sanctuary there is a stone Nandi. The temple is large and has a dome on it. Near it there is another Mahadev's temple, small in size and has in it similar idols. Near the second temple, there are two very small ones of brick masonry. A Pindi

of Mahadev is installed in each of them. On the right hand side of the large temple, there is a Shiv Ling in the open ground. Before it there is a small stone Nandi. Close to the two small temples of brick masonry, there is a small square elevation made of stone masonry and in it is placed a pair of *Padukas*. On the left hand side of this idol, there is in a corner a round large temple in which are seven small images. An image of the Banganga was installed in this temple; but this image has been stolen away. The Bawa's Math is behind the Samadhi indicated above, as having on it a pair of Padukas. In this Math there is the Bawa's Gadi. It is of very old standing and is placed on an elevation constructed of brick masonry and about four feet high. On the wall in the rear of this elevation is hung up a paper on which is drawn a large picture of the Bawa. All these temples contain Samadhis. In the large temple there is the Samadhi of Deogir Bawa. In the neighbouring temple there is the Samadhi of Budhgur Bawa. Beyond the large temple lies Jairamgir Bawa's Samadhi. Two of the relations of the Bawa having come here and departed this world, two small temples were built above their Samadhis. All their Samadhis are built on places where the bodies of the Bawas named above were cremated, and on those spots Shiv-Lings have been set up.

It is the practice among the Vaishnavs to construct Tulsi *Vrandavans* over the Samadhis. Among the Shaiwas or the followers of Shiva the practice is to set up the Shiv-Lings over such *Samadhis*.

Formerly, Brahmans used to be feasted on the *Punyatithi* or the death day of the founder of the *Math*. But now the Gosavis residing on the premises prepare a good dinner and eat it themselves in celebration of that day. The Laghu Rudra ceremony of the Pindi is performed on the Mahishivratra day. The Brahman, performing it, is paid one Rupee for his trouble. The Bawa owns some houses, out of the rents of which all the expenses are paid.

MAHADEV'S TEMPLE.

When going down half the flight of steps leading to the Banganga at Valukeshwar, one comes across a large arched gate on the right hand side of it, and that gate indicates this temple. The temple was founded by one Lakhmidas Jagji-vandas, a merchant by profession. In the sanctuary of the temple are installed two Pindis of Mahadev, one large and the other small. The former is about three-fourths of a foot high and the latter is about four inches high. There is also an image of a goddess, probably Parvati, whose height is about one foot. In a corner of the *Sabhamandap* is placed a stone Nandi on a stone pedestal. It is in a sitting posture with one of the front legs bent at the knee and the other standing erect. Outside the front wall of the sanctuary and on either side of the entrance door, there is a niche. In the one is placed a Ganpati together with Riddhi and Siddhi. The Ganpati has a *mugut* on his head, has four hands, one of which is shown as holding an *aukush*, another as holding a *parashu*, the third as holding a *kamal*, and the fourth as holding nothing in it. In the other niche is placed the image of Maruthi. It is in a standing posture with the figure of a Rakshas or giant lying flat underneath its feet. It is also shown as holding in one hand a *gada* or mace. Before the Nandi there is the figure of a tortoise carved on a stone. All the images are made of black stone. There are two bells hung up behind the Nandi. The worship of all the images is performed daily in the morning. The *naived* is offered in the noon, and the *arti* waved in the evening.

The expenses of the temple are paid by the *Panch* of the institution according as settled by its founder. The Bhopi, who washes the Pindi daily early in the morning, is authorized to take and use for himself the offerings made to the idols.

The temple has a tall round dome. The sanctuary floor is paved with marble, while that of the *Sabhamandap* is paved with cut stones. Four hanging glass globes are hung up in the *mandap*. A brass covering is made over the Pindi and a metal vessel is hung up over it, through the hole at the bottom of which water drops on it in the hot season of the year. The sanctuary is a square, being sixteen feet by sixteen feet. The *Sabhamandap* is twenty-eight feet by twenty feet. In the vacant open ground before the temple there are *depurals*. Near them there is an octangular stone on which a *Tulsi Prandavan* is built. There is no space left for circling the gods. The *Vaishakh* (April-May) Sud 8th is the *utchhav* day celebrated in this temple. At night the *Palki* ceremony takes place. The *Palki* procession is accompanied by music. The procession goes round the Banganga and returns to the temple. Outside the temple and on the way to the Banganga there is a *Pimpal* tree, but it is not worshipped.

TEMPLE No. 41.

BALLAJI'S TEMPLE.

This temple is situated at a corner of the Banganga at Valukeshwar. It was founded by one Diveshankar, who has installed in it an image of Ballaji made of marble and measuring about two feet and three-quarters in height. The image is occasionally washed as it is intended particularly for taking *darshan*. There is another image of Ballaji in the temple. It is of brass, and intended for daily worship. Cooked food is offered as *naived* after worship and the *arti* waved both in the morning and evening.

There is no space reserved for circling the images ; the circumference of the circumambulation ground round the whole temple, however, measures about eight feet. The

temple has a sanctuary and a *Sabhamandap*. The sanctuary is of square size being 21 feet by 21 feet, and the *mandap* about 36 feet by 24 feet. Outside the front wall of the sanctuary and on either side of its entrance door there is a niche. In the one of square shape an image of Ganpati made of marble is set up, in the other that of Maruti. The Ganpati image is four-handed; in one hand it is shown as holding a *shankh*, in the other a *parashu*, in the third a rosary, and the fourth hand is empty. On the head is a *mugut*—so is there a *mugut* on the head of the Maruti. The Maruti is shown as standing with joined hands. Attached to the temple there is a *dipmal* beyond which and facing the image of Ballaji is placed in a small brick masonry temple an image of Garud with clasped hands and holding in the clasp a fruit. The Garud is also made of marble and shown in a sitting posture with one of his legs bent at the knee.

The temple is a private property and all the expenses are paid out of the annual allowance by the founder. All the offerings made by the votaries to the several gods are taken by the worshipper. The *utkhavas* celebrated in this temple commence in the *Ashvin* month *Sud* 1st and continue for twelve days. On all these days rich new clothes, as also ornaments, are put on the image of Ballaji. For eleven days, *Kritan* takes place. On the 12th day the Brahmans are feasted during the day time and at night the Palkhi procession takes place. During the continuance of the *utkhav*, *changhada* music is employed at the temple. There are four glass globes and two large bells hung up in the temple. The day of the week most sacred to Ballaji is Friday.

TEMPLE NO. 42.

RAMA'S TEMPLE.

This temple without a dome is situated in the Banganga Cross Lane at Valukeshwar. Its founder's name is Ramdas Bawa.

The marble images of Rama, Lakshuman and Sita are installed in it. They are standing on a brick masonry pedestal about five feet high. The pedestal has a flight of steps covered over with a coloured piece of cloth. On these steps, a number of brass images of gods and goddesses are placed. On the third step some thirty or forty Shaligrams are placed. The height of Rama and Lakhuman is alike namely about a foot and three-quarters, and that of Sita about a foot and a half. The temple is private property and has no space reserved for circling purposes, all its expenses being borne by the Bawa, who pays them from what he obtains by begging. Its sanctuary is square in size, being 12 feet by 12 feet, and its audience hall is about 30 feet by 18 feet. Daily in the morning worship is performed of all the gods by a Brahman keeper, sugar offered, and the *arti* waved when the *nagara* is beaten and metal cups, such as *tal* and *zanj*, rung. At noon the *naived* of cooked food is offered and at night the *dhuparti* is waved, when also the *nagara* drum is beaten and the metal cups, as in the morning, rung. All the *utchhavas* connected with Rama are celebrated in the temple, the chief of them being *Rama-Navmi*, *Gokul-Ashtami*, *Bawa-Avatar*, *Phuldol*, *Vaman dwadashi*, *Vaikunth-Chamrdashi*, and *Anna-Kot*. On each of these occasions *Kirtan* takes place in the temple and a number of Brahmans are fed. A brick masonry verandah about a foot and a half high is built before the image of Rama outside the temple, square in size, on which stands Maruti with clasped hands, facing Rama. On the left side of the temple there is a staircase leading to the upper storey. Underneath this there is a small square temple with a dome and a pinnacle. A Pindi of Mahadev is installed in this small temple. The temple is well furnished with glass and other furniture, such as hanging glass globes, about two dozen in number, a chandelier, and a number of picture frames and looking glasses. Silk robes are put on the three chief images and gold laced skull caps are put on the heads of Rama and his brother Lakshuman. A fan is hung over them which in the hot

season of the year is moved by the worshippers when they visit the temple, to pay their respects to the gods. Outside the *Sabhamandap* a garden is made with beautiful and sweet smelling flower plants. The temple being in a lane is not easily seen. In the ground on one side of the temple, separated by a wall, there are many tombs or *Samadhis* of *Sadhus* which are enclosed within a compound wall. In the door of this compound there is a small temple of Maruti with a tiled roof over it. A small two-storied house is the dwelling place of the Bawa, and for the residence of the devotees there is a small chawl or range of rooms.

TEMPLE No. 43.

RAMA'S TEMPLE.

This temple is situated in a lane running from the passage to the Banganga at Valukeshwar. It is on the sea-side and was founded by one Zotaram Bawa. In this temple there are three brass images of Rama, Lakshuman and Sita. The height of all these three images is about three-fourths of a foot. Besides these three images there are thirty-two other brass images. These images are worshipped four times in the day, once at daybreak, when the doors of the temple are opened, again at about eight in the morning, then in the noon, and lastly in the evening. The worshipper is the Bawa himself. There is no space reserved for circumambulation purposes. The temple is private property, and the offerings made to the gods are taken by the Bawa and used for defraying the temple expenses. The temple has no dome, but a tiled roof over it. The sanctuary portion is about eleven feet in height and about seven feet in width. In the rear of the three principal idols there is a canopy which extends towards their both sides. In the centre of the sanctuary a pedestal

is erected with a temple in miniature therein. The whole is brick masonry work. On that pedestal and within that small temple are placed those three images. Silk clothes are daily put on the three images. The *Sabhamandap* is about 8 feet by 25 feet, and outside a new house is under construction. The Ramnavmi and Gokalastami festivals are the two *utchhavas* celebrated in this temple, when *Kirtans* take place and Brahmans feasted. There is a bell hung up in the temple. Outside an image of Maruti about five feet high made of stone is set up, and near its feet there is a cocoanut which they say has been lying there for years. Maruti is represented as holding in one hand an *agada* and in the other a mountain with the figure of a giant lying flat underneath its feet.

TEMPLE No. 44.

SHRI DATTATRAYA'S TEMPLE.

This temple, without a dome, is situated on the banks of the Banganga, at Valukeshwar. It has a tiled roof over it, and its shape is square, being nine feet by nine feet.

Its founder's name is Dhondu Zaoba, Prabhu by caste, who was inspired to found it, and he accordingly did so and installed therein the Pádükás of Dattatraya. They are placed on a small square pedestal made of stone. The keeper has set up in the temple an image of Vishnu made of marble. It is about two feet and a quarter high. Near this image he has placed brass images of gods and goddesses belonging to himself. Yet the chief object of worship in this temple are the Pádükás. The circumference of the circling ground measures about six feet. Daily worship is performed in the morning, *naived* in the noon, and *arti* in the evening. The expenses of the temple are paid out of the offerings made to the idols. No one visits the temple daily. Besides the doors

of the temple are closed most part of the day, the *Pádukás* being viewed as too sacred to be commonly touched. There are some persons who abhor bowing either before Datta or his *Pádukás*. If there is any income at all it is mostly derived from the litigants that come here for appeal from Belgáum or Dhárwád. From reports, it appears that the founder of the temple had intended to do something towards ensuring a permanent fixed income for the institution, but nothing of that sort seems to have been done. The worshipper in the temple claims all the offerings made to the idols.

The *Utchhav* is celebrated in the temple on the 14th *Sud Margashirsha* (Nov.-Dec.). On this day *Abhishek* is performed at day time and at night *Mantra-pushpanjali* is performed by the hand of Bráhmans, and on the following day Bráhmans are feasted.

In the house next to this temple there is a large Pimpal tree, at the foot of which a square brick masonry temple is built, and on it a Pindi of Mahadev is set up. In consequence of that spot of ground having been purchased by a Maharaj of the Vaishnav sect, the Pindi is neglected, no one worshipping it nor performing its worship. Some Brahmans residing at Valukeshwar; however, bathe it, apply to it sandal and put flowers over it. They also perform worship of the Pimpal tree.

TEMPLE NO. 45.

MADHAVENDRA'S MATH.

This math is situated on the banks of the Banganga and near the Valukeshwar temple. Madhavendra was the chief of the Vaishnav Sanyashi math at Benares. He had acquired great fame there. He had come to Bombay while proceeding on a pilgrimage to Shri Rameshwár. During his

sojourn here it occurred to him that his end had approached. He therefore built a *samadhi* and underwent the process of *samadhi*. This Swami being at the head of Sarawat Gaud Bráhmans, subscriptions were raised by Saraswats among themselves, and with the collection so made built this math over his *samadhi*. An image of Maruti is set up in the *samadhi* in a standing posture. It is made of black stone and is about three feet high. The metal images, the Swami had brought with him, are also worshipped along with the *samadhi*. Their worship is performed twice in the day, once in the morning and again in the evening. The worshipper is a Saraswat Gaud Bráhman who is paid rupees twelve a month. The money presents made to the *samadhi* form the only source of income of the temple. The temple is private property, and has no space reserved for performing circumambulations. Shops of toys and sweetmeats are opened near this math on the *Kartik* (Oct.-Nov.) full-moon day and other *Jatra* or fair days in connection with the Valukeshwar temple. The money received from these shopkeepers in the shape of rent is applied towards paying the expenses of the *samadhi* and its *Palkhi* procession. In cases when the amount proves to be less than the requirements, the same is made up by the Swami's disciples who contribute towards it according to their means. The money offerings ordinarily made to the *samadhi* are allowed to be taken by the worshipper and used by him for his own purposes.

There are two *Utchhavas* celebrated in this temple annually. The first one takes place on the *Shrawan* (July-Aug.) *Sud* 5th, and the second one on the *Kartik* (Oct.-Nov.) *Vad* 1st. They last only one day each. The latter is the *samadhi* day of the Swami, when the worship of the *samadhi* is performed in the morning. The Bráhman *bhojan* or a feast to Bráhmans takes place in the afternoon, and the *Palkhi* procession at night. On that day shops of toys and sweetmeats are set up near the Math.

The number of daily visitors at the Math is from five to ten, and that on *Utchhav* days from 50 to 100.

There are two wonders yet observable in connection with this Math. One is that should any irreligious act take place in it, a large *bhujang* or cobra makes its appearance and sits over the *samadhi*. The other is that the Swami yet daily early in the morning goes to the Banganga to bathe, and that he does so is seen many a time by persons sleeping in his way, for they feel on their chests or backs his feet, and have therefore got up from their sleep as though under fear.

Behind the Math there are three trees, one is Vad, the second Pimpal, and the third Andumbar; worship is performed of these trees daily by the keeper. All the people residing in the neighbourhood perform worship of the Vad tree on the full moon of *Jestha* (May-June), commonly called Vad-Purnima.

TEMPLE NO. 45.

MARUTI'S TEMPLE.

This temple is situated on the sea-beach at Valukeshwar, and was founded by Ramji Shivji Kumbhar. An image of Maruti is set up in it, made of stone, and is about five feet high. From the circumstance of its being very old in existence, it is not so well known as other images are. The temple is without a dome; has a small brick sanctuary, and its audience hall is about fifteen by twenty feet. There is a water well in it, and one of its walls faces the sea, and is washed by its waves at full tide. In a corner of it are placed a Pindi of Mahadev, an image of Parvati, with a stone Nandi before them and an image of Ganpati. All these are made of stone. The circumference of the space reserved for circling purposes measures about fifteen feet.

The temple is private property, and its expenses are paid partly by the founder himself and partly by the *panch* of his caste. The Maruti is rubbed over with *shendur* or red lead. A

perpendicular sandal mark is made on its brow and there is a crown on its head. One of its hands is represented to hold a *gada* or mace and the other a mountain, and under its feet giants are represented as being trampled.

Daily, in the morning, worship is performed of all the images, and at night the *arti* is waved. To do this there is a Pujari and a Bhopi. For their trouble, the former is allowed free quarters on the premises and the latter is allowed to take and use for himself the offerings made to the idols as remuneration for his trouble. The annual big day celebrated in the temple is the Hanuman Jayanti, which falls on the full moon in *Chaitra* (March-April) and lasts one day. Full light is made in the temple that day and the whole of the night is spent in making *bhajan*.

The number of daily visitors at the temple is between two and four, and that on the big day between thirty and forty. On Saturdays occurring in the month of *Shrawan* (July-August), the founder of the temple causes the Pujari to perform full *panchamriti puja* of the Maruti's image, and places before it cocoanuts, packets of betelnuts and leaves, fruits and money as an offering to it and makes the worshipper pay extra money present for this trouble of his. There is no Vad, Pimpal or Andumbar tree near this temple. There are two bells hung up near Maruti's image, and near the Pindi of Mahadev there are three small bells. On both sides of the temple there are small brick verandahs.

TEMPLE No. 46.

MURLIDHAR'S TEMPLES.

A stone is set up in a wall on the road to Valukheswar rubbed over with *shendur*. A little further on there is a pimpal tree which has a *par* constructed round its roots, above which two stone images are placed. Thence commences

the passage to the Banganga. Directly on entering the gate to the tank one comes across the bungalow belonging to Shet Panalal, the jeweller. In a wall of the bungalow an image of Maruti is set up. The people residing thereabouts bathe it daily. Twenty or twenty-five paces from them, there is another pimpal tree towards the left side, at the foot of which there are four stone images. This pimpal tree also has a *par* constructed round its roots. A Gujarat Brahman stops on another pimpal *par*. He places his own brass images there and performs their worship. Before them there are two stones. Going down the passage one comes across Jairamgir Bawas Math or hermitage. Beyond it a woman named Gangabai resides in a hut. She has two brass images, one of Murlidar and the other of Radha. They are about half a foot high each, and dressed in robe like silk clothes, a *murli* or flute being placed in the hands of Murlidhar. Seven other brass images are placed near them. All these images she bathes daily and performs their worship. She celebrates their *Utsav* annually on *Kartik Sud pratipada*, that is the Bali Pratipada (October-November), when she prepares a few dainties and offers them as *naived* to Murlidhar. Daily she offers to them a *naived* of cooked food. A brass tray is placed before the idols as a receptacle for the offerings made to them, which she uses towards her own maintenance. Behind her hut there is a pimpal tree which is also worshipped.

TEMPLE NO. 47.

VISHNU'S TEMPLE.

This temple, which is about six feet by five feet and a half, is situated on the Valukeshwar Road. The image of Vishnu is set up in a brick masonry temple with tiled roof. The image is made of marble, and is about two feet and a half

high. A certain Brahman daily worships the image in the morning. Besides this image there is another made of brass. Outside the temple there is a large piece of stone on which is carved the figure of a Sheshashai *nag* or cobra with Vishnu lying and Lakshumi shampooing his feet and Brahma emanating from his navel and standing with *tumbar* and *vina* in his hands. This stone with the carving on it does not seem to be worshipped. It is kept flat on the ground, where it is now seen. There are goats tied in the temple.

TEMPLE NO. 48.

MARUTI'S TEMPLE.

This temple is situated on the Valukeshwar Road, and its founder's name is Keshowji Jadhowji. A Gujarati Brahman is employed to perform the daily morning worship of the Maruti set up in it. The image is made of stone rubbed with *shendur*, and measures about four feet and a half in height. The temple is in a chamber about eighteen feet long and eight feet broad. A lamp is lighted in the temple in the evening. The door of the temple has iron bars in it that the worshippers may find it convenient to have a look at or a *darshan* of the god.

TEMPLE NO. 49.

MAHADEV'S TEMPLES.

These temples are situated opposite the junction of the Valukeshwar Road and that which runs *via* Munguldas Nathubhai's Mahadev's temple at Valukeshwar. Both these temples are mostly kept closed and both of them have domes. One is about ten feet by eight feet and the other about eight feet. Their management is in the hands of Dhundji Nakhwa, a fisherman.

GANPATI AND RADHA KRISHNA'S TEMPLE.

This temple is situated in the lane that runs alongside of the Keshowji Jadhavji Charitable Dispensary, which is opposite Sir Mungaldas Nathubhai's Mahadev's temple at Valukeshwar. It has five domes. The space under two of these domes is occupied by some people. In the sanctuary under the third dome four stone *padukas* of Nagu Bawa are placed over his *samadh* built of brick masonry. The length of each *paduka* is about six inches, and the shape of the room is square, being ten feet in height and ten feet in width.

The sanctuary under the fourth dome is also square-shaped, being about seven feet in length and seven feet in width. A wooden pedestal erected therein with a flight of two steps, on which in all twenty-six brass images of gods and goddesses are placed; six of these images are larger than the others, and those six images are one of Radha, another of Krishna, a third of Vithoba, fourth of Rakhmai, the fifth of Murlidhar, and the sixth of Balkrishna. The height of each of these six images is about half a foot, whilst that of each of the remaining twenty-six is from three to four inches. Above the pedestal are placed images of Radha Krishna, Vithoba, and Rakhmai, made of black stone, differing in height; Radha and Krishna being about a foot and a half high each and those of Vithoba and Rakhmai a little less. Dress is put on them at worship time.

In the sanctuary, under the fifth dome, which is square-shaped, being about seven feet by seven feet, is set up a stone image of Ganpati measuring about three feet in height. None of these three sanctuaries has a *sabhamandap* attached to it.

Daily, in the morning, worship is performed of the *padukas* and the images, and in the evening *arti* is waved by a Brahman engaged for the purpose when the temple bell is rung. For this trouble on his part, the Brahman is provided with a free lodging on the premises, and allowed to take to himself the offerings that may be made to the idols. He is paid a rupee monthly for the oil he uses in lighting a lamp before those idols daily at night.

No space is reserved for circumambulation purposes. All these temples were founded by one Premji. Bad days having befallen him, he had to part with this property, and one Shivji Kallianji purchased it. It again changed hands and went into the possession of Keshowji Jadhavji, and yet forms a part of his estate.

The number of persons daily visiting the temples for taking *darshan* of the gods is one or two, and on any big day between ten and fifteen.

TEMPLE No. 51.

MADAN MOHAN'S TEMPLE.

A room on the second floor of a bungalow situated opposite the passage to the Valukeshwar temple forms this temple. It belongs to the Bhatya community, and its management is in the hands of one Chandaramji. A wooden pedestal is constructed in a room and on that the image of Radha and Krishna are placed. It has no *Sabhamandap*. The images are made of the mixture of five metals or *panchdhatu* and their colour is black. The height of each image is less than three-fourths of a foot. Worship is performed of these images thrice a day, once in the morning, again at noon, and thirdly in the evening. Each of these three worships ends with an *arti*, and at the *arti* time bells and metal cups are rung and drums beaten.

Bhajan also takes place before the images. After the *arti* is over the doors of the temple are closed when *darshan* of the images cannot be obtained. Krishna has a crown on his head, and clothes and ornaments are put on both the images. For worship and other business connected with the temple, nine Brahmans are employed who are provided with free board and lodging. They are besides paid monthly wages. No offering is allowed to be made to the idols.

A *sadavarla* or free boarding once a day is attached to this temple. The expenses of this institution and the temple are paid from the fund created for the purpose.

Three *utchhavas* are celebrated in this temple annually; first, the Gokulashtami *utchhav*, which commences on the *Ashadh* (June-July) Vad 1st, and ends on the *Shrawan* (July-August) Vad 15th. During its interval a cradle of flowers is made, and in it are placed the images of Radha and Krishna. The second *utchhav* runs over the whole month of *Falgun* (February-March) and the third *utchhav* is the Dipwali one. On all these *utchhavas* full light is made in the temple. On the latter two occasions *Sadhus*, to the number of about a thousand souls are given dinners to in the *sadavarat*.

The number of daily visitors at the temple is twenty or twenty-five. On the big days or *utchhav* occasions it is sixty to seventy-five on each occasion.

TEMPLE NO. 52.

RAMA'S TEMPLE.

This temple is situated on the Shidi Road on the way to Valukeshwar and is on the road side. It belongs to one Chaturdas Bawa, who is the founder of it. Its expenses are defrayed by the disciples of the Bawa. It is about seven feet in length and about six and three-fourths feet in width. It has no space reserved for circumambulation purposes, nor has it a

dome. There are seven bells hung up in the temple. The images of Rama, Lakshuman and Sita, made of white marble, are set up in the temple. Rama and his brother are about two feet high each, and Sita about one foot and a half high. All these images are set up on a pedestal on which are also placed the brass images of other gods and goddesses belonging to the Bawa.

The Gosavis residing on the premises perform daily the morning worship and the evening lamp waving when the *nagárá* drum is beaten, conch shell blown, and gong and bells rung. After the morning worship is over Rama and Lakshuman are dressed in waistcloths, sashes thrown over their shoulders and turbans put on their heads. In like manner is Rama's spouse dressed in a robe and a bodice.

Gokul Ashtami and Rama Navmi are the two big days celebrated in the temple every year, being the birthdays of Krishna and Ramchandrajī, respectively. On both these occasions *kirtan* is held and *bhajan* made in the temple and *chavghoda* music employed by the disciples of the Bawa. The temple is lighted and mirrors hung in it. Seven or eight persons daily visit the temple, and on the *utchhar* or big days about forty or fifty do so, all the offerings made to the idols becoming the property of the founder of the institution.

TEMPLE NO. 54.

VETAL'S TEMPLE.

This temple lies on the Shidi Road, Valukeshwar, and is known by two names, some call it by the name of Maruti's temple, while others by that of Vetal's temple. It is the private property of one Gangabai Gosavin, who bears all the expenses on its account. It lies near another temple dedicated to Satyadev. It is divided into a sanctuary and a

sabhamandap. The former is about 5 feet by 4 feet and is furnished with a dome, while the latter is about 14 feet by 6 feet.

As regards the origin of this temple, it is said that no one lived on the Malabar Hill before. The sister of Gangabai, the present owner of the temple, however, occupied a portion of it. She dreamed a dream to say that she should go and live in the place where the temple now stands. She accordingly went to the spot, cleared it of the bushes and small trees growing there, built a hut and lived therein. At times large serpents from the surrounding ground fell on her person, but she received no harm or injury from them, and it is said that some persons had even seen serpents coiling themselves near her and spreading their hoods broad over her. Gangabai's sister then built this temple on the spot and set up therein two idols, one of them is called Vetal and the other Maruti. Two unshaped stones represent these gods. The stone representing Maruti is set up on a pedestal and that representing Vetal is placed below it on the ground. They are about five feet and a quarter in height each, and both of them are daubed over with *shendur*.

Gungabai has engaged the services of a Brahman who performs daily in the morning the worship of the above-named two gods, offers a *naived* and waves before them the *arti*. He also looks to lighting business in the temple in the evening and performs the *arti* ceremony at night. The offerings made to the idols become the property of Gangabai. Excepting the *ayas* in the service of the residents on the hill and thereabouts, no one visits the temple, and if anybody else does so, it is but seldom.

Hanuman Jayanti being Maruti's birthday, full worship is performed of the Maruti's stone that day, light is made in the temple at night and a *mahanavied* of dainties offered to the god.

There are bells hung up in the temple, so are there three glass globes. There is no space reserved for circling the gods.

SATYADEV'S TEMPLE.

This temple is situated in the room adjoining that dedicated to the image of Vir Vetal on the Shidi Road which is a branch of the Malabar Hill Road. It was founded by one Gangabai Gosavin, who claims it as her own property, bears all the expenses on its account and resides on the premises. The temple is without a dome and without any space for circumambulation purposes. Its length is about six feet and its width about ten feet. A wooden pedestal is erected in the temple and on it are set up the images of Satyadev, Rama, Lakshuman and Sita. All these images are made of marble. Satyadev is about three feet high, and Rama, Lakshuman and Sita about two feet and a quarter high each. Besides these images there are others made of brass which are placed below the pedestal.

Daily worship is performed of all these images in the morning, and cooked food offered in the noon. In the evening the *arti* is waved and a *naived* of sugar offered.

The big days annually celebrated in this temple are two, viz., the Gokulashtami and Ramnavmi, when both light and *bhajan* are made in the temple. On the days following each of the above named big days a *naived* of sweet dishes is offered to the gods.

The number of daily visitors at the temple is one or two, and on holidays their number is from ten to fifteen. The offerings made to the idols by their votaries are claimed by the founder of the temple.

One of the most interesting groups in Bombay are the buildings that line the west and south sides of the fine masonry tank which hidden by a low parapet wall fills the corner along whose north and east side surge the crowds that throng the great Bhuleshwar high road. A heavy gateway with two quaint shop niches in the wall on either side and with a richly carved and gaudily coloured upper music room gives entrance to the enclosure which is generally thronged with wild looking ascetics journeying from one end of India to the other. The Audich Brahmans from Sidhpur in North Gujarat of whom for about a century, two hundred have been settled at Bhuleshwar and numbers of worshippers of all castes and sects. To the left on entering, on a terrace about three feet higher than the gateway is a small space within the centre of a circular platform a young Pipal and Banyan to take place of an old couple of trees lately blown down, and close by oiled and painted stones and some carved images. Beyond this space further to the left is the flight of masonry steps that form the west side of the tank. On the right, close on entering, with a pole and flag, is the small domed shrine of Maruti built about sixty years ago, having been founded by Ramdas Bawa, a *chela* of the Mahant of the Tripati in the Madras Presidency. In its centre is a white marble throne. Over the throne is an ornamental wooden *makhar* of the form of a temple and on the frame work or *makhar* stands the God besmeared with *shendur* as images of Maruti generally are. The ground on which this temple is built belonged to one Parbhudas Parmanand who gave it in charity for the purpose. The image is made of stone, 2 ft. high and has a thick coating of *shendur*. It is worshipped daily by a Gosavi in the morning and in the evening, the *arti* waving is performed.

The *arti* waving is invariably accompanied with the singing of songs, but they are inaudible owing to the jingling noise of the bells hung up in the temple and the beating of the *nagara* drum on the occasion with full force. Saturdays are sacred to this god more so are those occurring in *Shravan* when there is a greater gathering of the worshippers at the temple than on ordinary Saturdays. On those days as also on the Hanuman Jayanti day which is Marutis birth day, a great and grand illumination takes place in the temple. Besides this image, there are two others, smaller in dimensions being one foot in height each placed on the same throne, Hunuman and white marble Gânpati, the God of Wisdom and prosperity.

Over the shrine rises a handsome dark stone spire with at the spire foot in each face a hanging pillared niche and belts of miniature spires one over the other gradually clustering to the foot of four flat cogwheel or *amalak* stones supporting a pile of brass pots, the topmost turned mouth down. On the upturned bottom of this caldron stands a brass jar with a cup in its mouth and in the mouth of the cup a long brass spike. The brass pots and spike shine with gilt which has kept untarnished for about forty years. To the north side of the *Kalas* or pot final is a flag pole with three flags one kept up by the committee and two by persons who have made vows. In front of the Bhuleshwar temple, betweeu it and the tank on a low plinth stands an out-lying scripture reading and preaching hall belonging to the Bhuleshwar temple. The ground floor is open all round the upper storey, being supported by twelve iron pillars. In the centre of the hall four more pillars about twelve feet apart leave the space between them open to the upper storey or gallery which is surrounded by an open wooden railing. A passage about 12' broad separates the east side of the hall from the flight of steps that lead to the water. A second passage of about the same breadth separates the

hall on the south from the large upper storied block of the Jagannath Sankershet rest house.

No 57. RANSORDJI'S TEMPLE.

A few paces further also on the left, the three storied dwelling house with the east front of the two upper stories cased in a three feet deep over hanging wooden frame-work and with the ground floor open except a front grating or caging of thin iron rods is Ransordji's temple, otherwise called Ballaji or Venkatesh. All these three names are out of the one thousand names of Vishnu of the Hindu Triad. The temple adjoins Marutis, but is much larger in size and much better in shape than Marutis. It is divided into the sanctuary and the *sabhamandap*. The dome is over the former and above the latter there are two stories so tall in height that they have eclipsed the dome. A casual observer therefore will mistake the temple for a dwelling house. The ground on which the temple is built belonged at one time to Parbhudas who gave it to his Guru Ramdas Bawa who with the permission and under the authority of his own Guru Bhagvandas Bawa the then Mahant of Tripati founded this temple about sixty years ago. Ramdas Bawa had the sole charge of the temple until he was succeeded in his office by Mathuradas Bawa who held it until he was relieved of his duties by Gangadas Bawa who relinquished his charge and delivered it over to Balakdas Bawa. He was recalled by the Mahant and in his place Kisandas Bawa has been appointed. During the tenour of office of each of these Bawas additions and alterations of one kind or other were made in the temple. The last named Bawa has the credit of having made marble pavement on the ground floor throughout. In the sanctuary is erected a white marble pedestal with three flights of steps. On this pedestal is set up the well polished black stone Ransodji. A silver *mugut* is always placed on its head and it is attired in rich dress.

He has round his neck and ankles gold and silver ornaments of sorts, and a *sirpej* set with precious stones is attached to the crown on great occasions. All these are of course removed when the image is being washed at the time of worship and are placed again after the washing ceremony is over. The worshipper is a Gosavi save and except whom and a few others attached to the temple none has an access into the sanctuary. He performs the worship in the morning and in the evening the ordeal connected with the *arti* ceremony is gone through. The lights are generally placed in a brass platter but on festive occasions a silver platter is used. The *arti* ends with *mantrapushpanjali* when a few flowers and a pinchful of rice are placed on the head of the God. A *chavghada* is in the permanent service of this temple. It is beaten twice in the day daily once in the morning between 7 and 8 and again in the evening at lamp light time. A special place has been made for it over the main-gate which is the property of the temple. Payment to the beaters of the drums who are monthly paid servants is disbursed by Shet Varjivandas Madhavdas the Trustee of the gate and the shops situated on either side of it. He makes the payment out of the rents recovered from those shops which amount to forty Rupees a month. Besides this property there is another landed property belonging to the temple, the monthly rent of which is between four hundred and five hundred Rupees. Out of this income are defrayed the expenses incurred on account of the *Utchhárs* that annually take place in the temple on account of the *Palkhi* processions and sundry other charges. The three *utchhars* are Ramjayanti, Janma-ashtami and the Balipratipadá. On each of these three occasions a heavy expense is incurred but more so on the third occasion called *Annkot* when heaps of cooked sweetmeats are placed before the God and offered as *naived*. These sweetmeats are afterwards distributed among the devotees of

the God as *prasad*. On the night of the Full Moon in *Ashwin* or *Kojagri Pornima* the brass image of the God Ransordji is carried in state in a Palki from this temple to the temple of Ganpati in Ganeshwady near where the God is removed from the Palki taken into the Ganpatis temple, placed for a while near the God by way of visiting him and after that taken back and placed in *palki*. The procession then returns in the same stately manner as before, music accompanying it with a display of fireworks and the beating of the *jhanj* by the half naked Gosavis who go along singing *bhajan*. At each foot of the idol there is the figure of a cow cut out of the same stone as that from which the idol is made, and in the two niches outside the front wall of the sanctuary one on each side of the entrance door are set the images of Ganpati and Lakshuman one in each. The Gujarati speaking Hindu public forms a major portion of the worshippers of the God Ransordji who is none other than Krishna of whom they are very fond. During the Gokulashtami festivals an image of Krishna is placed in a cradle when Gujarathi women swing singing lullabies. They also at times dance in a circle and sing songs or *Garbas*. The Mahant of Tripati has the proprietary right over this temple, the main masonry gate and the range of shops adjoining.

No. 58. BHULESHWAR TEMPLE.

Four paces south of Ransordji's temple the steps rise to a paved platform along a narrow paved passage between a tiled open sided hall on the left and the stone temple of Bhuleshwar on the right. The eastern face of the Bhuleshwar temple has at the edge of the plinth a large central and two smaller side arches all three with wave-edged outline. Above the arches the roof is flat with a front balustrade of open stone tracing. The hall has pillars and pelasters let into the walls and from the ceiling hang many

chandeliers and hanging lamps. Near a corner is the shrine of Sitaladevi the small pox goddess. In the centre of the hall facing the shrine door on a stone pedestal is a seated stone bull plated with silver. The origin of the temple is variously accounted for. Some say that a Rujput Pardeshi, by name Bholanath founded this temple, established therein the emblem of Shiva and gave it the name of Bholeshwar or the Ishwar or Lord of Bholánáth, out of regard and veneration for the God and which name has come to be called instead of Bholeshwar, Bhuleshwar. II. Others say, that a Banya widow possessed of great fortune saw in her latter days that having had no issue, she could not properly dispose of it otherwise than by applying it to some charitable purpose. She therefore among other charities built this temple at a considerable cost from pure religious motives.

III. Others say again, that on the side on which the temple now stands a Banya lady wanted to build a house and while the earth was being dug up for laying its foundation, the emblem of Siva attracted the notice of the labourers employed at the work. They reported the matter to the lady when she changed her mind, and instead of building a house for herself as previously contemplated, she built this temple for the God who had thus made himself visible.

IV. The fourth account says, that a lady of the Koli caste built this temple and dedicated it to Bhuleshwar as a perpetual manifesto of her intense devotion to that God.

V. The fifth account says that the temple was built by Mangesh Anandrao Dondhe, Shenvi by caste who purchased the ground from Lakshumibai widow of the late Madan Keshowji of the Sutar caste to whom the ground forming part of Phopalwádi or Sopárwádi belonged and who sold it portion by portion after his demise. One portion being sold to Mangesh who built thereon this temple; another to Sundar Bawaji Barbhai who founded the Ganpatis temple; a third to Makund Gujar, the founder of the Rameshwars temple; a fourth to Atmaram Vishwanáth who built thereon at different times and at some

distance from each other three temples, one dedicated to Kalbhairav, another to Káshivisveswar and the third to Narmadeshwar, and the fifth portion was sold to Bháidás Sakidas who sunk thereon and built the Bhuleshwar tank. The temple is built of black stone from its foundation to the copula the stones being cemented together by a properly seasoned chunam preparation. The dome is octangular and otherwise ornamented and affords a notable instance of Native architectural skill and ingenuity. The copula is enclosed within a brass plate and has attached to it a red ochre coloured *pataka* or flag unfurled and having on one side drawing of the moon and on the other that of the sun. The present temple is not the original one. It was not so tall nor was it of this shape. It had then the appearance similar to that of the neighbouring Gaupatis temple having had a lime globular dome. Time told on its condition and it became delapidated and was about to give way when subscriptions were raised and with the amount so raised rebuilt it after the existing form at a cost between thirty and forty thousand Rupees. The original temple was founded about two hundred years ago and the rebuilding of it took place about seventy years ago. The entrance door of the sanctuary is a wooden one as doors of Hindu houses are. But a Bhatya merchant had it subsequently about twenty-five years ago plaited all over with brass plates by way of paying a vow he had made to the God. Not long after another Bhátya merchant had it plaited over with silver plates for reasons similar to those indicated above. The same may be said with regard to the brass and silver plate covering over the Lingam in the sanctuary and the Nandi bull in the sanctuary and the *sabhamandap*.

The Lingam is self existing having come out of the earth without any human efforts as is commonly reported and believed. Close by the Salunki in the centre of which the Lingam stands is set up under an ornamental arch the

image of Parvati, Shankers spouse. It is about a foot and a half high. Both the images and the arch are made of stone. In the nitche in the rear wall of the sanctuary is set up another image of Parvati about 2 ft. in height. It is also made of stone and both these images are washed and worshipped together with the Ling. Attached to the sanctuary and in front is the Subhámandap mostly made of stone and is ornamented in every part of it. The ground over which it is erected is all stone pavement from one end to the other. Both the sabhámandap and the stone pavement are of recent date, say, about fifteen years old. Before then it was the practice to erect in the monsoon a temporary tent like thatched roof like shed extending over the whole area now covered over by a *mandap*. This was to prevent rain from beating inside the temple, also to prevent the ground then without the pavement from getting muddy from the effects of rain. Under the sabhámandap and right opposite the sanctuary door, and at no great distance from it is a stone elevation on which is set up the figure of Nandi, the pet riding animal of Shankar. It is made of stone and is in a sitting posture with its testes fully exposed to enable the visitor at the temple to touch them before proceeding to make a bow to the Ling. Female devotees or visitors however out of modesty shrink from going through that portion of the ordeal and simply make a bow to the Nandi by touching its head. At the edge of the pavement towards the steps leading thereto is a stone enclosure measuring about 4 ft. by two and about an inch and a half above the level of the pavement. In it are set up in a row three images of Sita-ládevi who are looked upon as producing cooling effects in children suffering from Small-Pox, Cow-pox &c., hence in serious cases of Small-pox, parents whose children are affected with the sickness make vows to these goddesses that if their children survived the malady safe and sound

they would offer them such and such a thing by way of paying off those vows. This enclosure is also plaited with brass plates. The belief that the Sitaladevi possesses cooling property is not confined to Hindus alone, it is also entertained by Parsis and Mahomedans. Females of these people are to be seen there with their afflicted children, getting the Brahmins to perform the worship on their behalf, paying them for their trouble in the matter.

The Ling is worshipped thrice in the day, daily once in the morning, again at noon and thirdly at about 3 in the evening. This last worship is concluded by the evening ceremony called Arti. The worship is performed by a Brahman, and the daily washing and otherwise keeping the temple clean is entrusted to a Bhopi who is allowed to take for himself the fruits, such as cocoanuts, plantains &c. presented to the idols, as also fowls and goats offered to the Sitaládevi goddess. In the cold season butter is heaped around and over the idol and the heap is given the shape and form of the god Shankar whom the Ling represents. Hindus males and females as also children by thousands attend the temple on those occasions. Mondays and Shivratri days being sacred to Shiva a large number of Hindus attend the temple on those days. The Mondays and Shivrátri, days of the month of Shravan, the number is much larger, still larger is the number on the Mahi-Shivratra days. The most important time on the last named days is midnight when every devout person makes it a point to be present at the temple to offer their prayer to the God. Detached from the temple premises and in front of it is another sabhámandap when also almost every afternoon there is Purán and occasionally *Harikirtan*, but during Cháturnáms a Kirtan takes place daily. Both the Puranic and the Hardas do their business voluntarily and at no instance of the proprietor of the mandap. This sabhámandap belongs to Narayen Balaji, Sutar by caste, and the one

attached to the temple belongs to the Shenvi community. There are four *dipmáls* before the temple and are illuminated on the *Kojágri Pornima* day in *Ashwin* and the *Tripuri Pornima* day in *Kartik*. On both these occasions fairs are held, shops for the sale of toys and sweetmeats being opened on each side of the public road. On both these occasions Palki procession takes place at night, native music of all sorts being in attendance and at full play. There is also a display of fireworks. The Palki procession on the *Kojágri Pornima* day goes on by a short round, whereas that on the *Tripuri Pornima* day goes round visiting all those localities in the town which are mostly inhabited by the Shenvi families. Before the Sabha-mandap built by Narayen Ballaji there is a richly built tank, all stone work, in the centre of which is fixed a tall wooden post and on which are marked feet to indicate the depth of water in the tank. On the top of the post, arrangements are made to support a lamp lighted on the two full moon days above alluded to.

No. 59. GANPATI'S TEMPLE.

The fourth in order is the Ganpatis temple. It was founded by Sundar Bawaji a member of the Bárbhái family of the Prabhu caste about the time at which the Bhuleshwar temple was founded. Sundar Báwáji was also the founder of Ganpatis temple situated in Ganesh Wadi. The temple is chunam and brick built with a globular dome ending in a pinnacle to which is affixed a red ochre coloured flag. The temple is divided into two parts the sanctuary and the veranda. The dome is built above the sanctuary and within it is erected a pedestal of stone on which is seated the stone Ganpati about three ft. high, daubed over with a mixture of red-lead and oil or *shendur*. The veranda is open on two of its sides, the third side being closed by a wall and the fourth side being reared by the front wall of the sanctuary. It has above it a storey. There is no fixed worshipper in

this temple nor is there any fixed time of worship. The image is worshipped twice sometimes thrice in a day and some times even more times than that, depending upon the number of the persons vowed to perform the worship, but it has never as yet happened that the idol has remained without worship a single day. There is, however, a fixed Bhopi attached to this temple whose business is to keep it clean, to prepare lights and to wash the image daily in the morning. For this trouble of his, he is allowed to take all what may be presented to the God by the worshippers. Ganesh Chaturthi is a great day connected with this temple when both the sanctuary and the veranda are fully lighted and a display of fireworks takes place. *Mágh Sud Chaturthi* is the anniversary day of the consecration of the temple. That day is also celebrated with rejoicing, with illuminations and with a display of fireworks. *Durva* grass, Ganpati's choice flowers are offered to him from one to seven, twenty one, and one thousand and one, at each worship. He is fond of red flowers among which *Jasvand* or Hibiscus stands at the head. This temple is not a public property though it is open to the public for worship, for its management is in the hands of a descendant of its founder, who holds control over it. The income of the temple does not seem to be large.

No. 60. RAMESHWAR'S TEMPLE.

Passing south east from Ganpati's temple a few paces up three steps lead to a court-yard nearly filled by a stone paved hall raised about three feet in a plinth in whose wall are remains of carved stones belonging to some old temples. The hall is enclosed like a cage by a thin open iron railing. The roof which outside is ridged and tiled and inside is of flat yellow planking is borne by twelve white stone pillars with curious shell carved capitals. A stone bench about three ft. high and facing inwards runs round the hall. Of the court yard outside of the hall plinth little is left but an unpaved passage between the hall and Jagannath's rest house on the east and

between the hall and Mulji Jethás rest house in the south. To the west a six foot paved passage separates the hall from the temple plinth which is reached by two steps. The plinth like the rest of the temple is of notably well dressed closely fitted masonry. On the edge of the east face of the plinth stand two stone pillars with bracket capitals from which rises a weaved edge arch supporting a rounded dome. From the brackets hung chains carved in the shaft of the pillar which is square and stands on a square pedestal. The inside of the dome is gaudily painted in red yellow and blue. Under the middle of the dome is a well carved seated bull and in front a slightly raised flat tortoise. The entrance to the shrine is in the west wall of the portico. In front of the entrance hang some big bells and in a niche on either side is an image of Kalbhairao on the right and of Ganpati on the left. The door is black stained wood with deep carved panels and over the lintel some rich stone carving. The passage on the plinth level and the temple wall are plain well jointed and dressed masonry. In front of the domed porch facing east and supported on the pillar brackets are two standing kinaras or heavenly music girls, one fiddling, the other beating a drum. A plain stone runs round the temple at the level of the top of the porch pillars. On a parapet above the eaves is a row of small stone statues winged maidens, lions, and ascetics. Above the shrine rises a lofty spire. Each face at the foot has in the centre a small outstanding pillared niche and above the niche the figure of an animal, an elephant, to the east, a tiger, to the south and a lion to the west and north. Above the animals the square gradually turns into a cone with upright belts of small spires gradually growing smaller and closer together one above the other. To the flat cogwheel or amalik topstone and the finial pile of copper pots, and flagpole.

Rámeshwar is one of the one thousand names of Mahadev. The foundation of the temple was laid by Makund

Gujarshet Bhojane, a Shimpī by caste about the year 1836, but he was not spared to see it completed nor to witness its consecration ceremony. It was in course of building for almost five years and was completed and consecrated by his eldest son Krishnaji on 4th May 1841 A.D. The consecration of the temple and that of the sabhāmandap attached to it and the making of the Pindi and that of the Nandi are said to have cost the founder of the temple a sum closely bordering on fifty four thousand Rupees. This sum includes the charge incurred on account of the consecration ceremony. It also includes the cost of the repairs and additions subsequently made both to the temple and the sabhāmandap. The temple is built of black stone. It is very ornamental and otherwise elegant building, but being in a corner attracts the notice of but few persons. The worshipper is a Brahman who is paid monthly Rupees nine and his duties are to perform worship in the morning and to offer to the god *naived* or cooked food within the sum. The other paid servant of the temple is Bhopi, Maratha by caste, whose duty is to daily work and to keep clean the sanctuary, and to prepare lights. For this temple of his he is paid a monthly allowance of Rupee two and a half for oil in the lamp he is paid Rupees nine a month besides. The celebration of the anniversary of the consecration is the only *utchāvā* occasion connected with the temple. On that day an elaborate form of worship is performed, a goodly number of Brahmans is feasted, an illumination takes place, a palki ceremony is gone through, the Palkhi being taken round the tank along its bank accompanied by music and a display of fireworks. The amount to meet this contingency being, rupees seventy five only. The temple being in the corner and out of the way few Puranics or Hardáses select its sabhāmandap to read Purans or to perform their Kirtans during Chátmáras for they do not expect to get any audience there owing to the solitariness of the locality. Harikirtan

however does take place once a year that is on the anniversary day referred to above.

NO. 61 KALBHAIRAV'S TEMPLE.

Returning east past Ganpatis temple and between the outstanding Bhuleshwar hall on the north and Sankarshet's rest-house on the south at the south-east corner of the tank is another group of temples. Close to the south of Sankarshets rest house separated from the tank side passage by a round backed stone bench shaded by an old *nim* tree, and with a row of bells in front on a square stone plinth about three feet high is the shrine of Kalbhairav. The east front is an open iron grating and the side walls are of yellow and green planking. In the shrine on a stone pedestal stands a four handed image of Kalbhairav. It was founded by Atmaram Vishwanath who was the founder of two other temples situated thereabouts. It is a chunam and brick work with a tiled roof over it, giving it the appearance more of a dwelling house than of a temple, for temples have invariably domes as their distinguishing mark. The dimensions of the temple are small and the area of the ground occupied by it is also limitedly circumscribed. Hence it has only a sanctuary and close to it is erected a pedestal of stone and on it is set up the image of the god Kálbhairav, also made of stone. This god is the incarnation of Mahadev, his worship is therefore similar to that of the image of Lingam. Its worshipper is a Bhopi as in the instance of Mahadev's image or his Lingam and Bhopis alone are allowed by the Shastras to consume the *naivedy* of cooked food offered to the deity even though it may be offered by a Brahman priest. Kalbhairav is noted particularly for curing persons suffering from snake bite. He is said to be an infalliable proof against them, however powerful and dangerous they may be. It is said that a Kalbhairav of Avás, a village in the Kolaba Collectorate has gained a notoriety in this matter throughout the Collectorate.

No. 62 KASHIVISHVESHWAR'S TEMPLE.

This temple gets its name from the image of the God installed in it. It is one of the one thousand names of Mahadev and is situated on the other side of the Bhuleshwar tank in an isolated place and therefore visited by people few and far between. It is built of black stones even and well polished, and was founded by Atmaram Vishwanath an influential gentleman of the Shimpi caste. The temple has a sanctuary within which the Lingam is located, and outside the sanctuary and right opposite its door is set up the figure of Nandi, the sacred bull of Mahadev. It is about fifty years old and a large sum of money seems to have been spent upon its workmanship. The plinth of the temple is high and the ground left around it for circumambulation is all paved with smooth slabs of stones. Apart from the temple and at some distance from it is erected a *Sabhamandap* where a Puranic and a Hardas performs his kirtan. There is Palkhi ceremony connected with the temple.

No. 63 NARBADESHWAR'S TEMPLE.

This temple is called after the deity installed in it. It is built of black stone with chunam and brick dome. The stone Pindi is set upon a Salunki situated in the centre of the sanctuary. It is plaited over with brass and encircled with a serpent of the same metal with its hood spreading broad over it. In the niche in the rear wall of the sanctuary is a stone Parvati about two feet in height. On each side of the entrance door there is a niche, in each corner of which is set up a stone Ganpati daubed over with *shendur*, as is usually the case with the images of Ganpati and Hanuman. Outside of the sanctuary and right opposite its entrance door is the image of Nandni, the sacred bull. In the intervening space and before Nandi are carved out five small Lingams in a line and before them is carved on a stone the figure of a tortoise. Close by the temple is a *Dipmal* and stone Hamman about two feet high, standing with a shade or shelter. The

sabhamandap is detached from the temple, having a well in it, the water of which is used for the purposes of the daily worship of the god. Occasionally *Purans* and *Harikirtans* take place here but they are poorly attended owing perhaps to the isolatedness of the locality of the temple. The worshipper is a Gujarat Brahman who performs worship daily in the morning and *Arti* in the evening accompanied with the singing of *artis*, the beating of the *nagara* drums and the ringing of the bells hung up in the temple. Every temple has a bell hung up in it from its founder, the other bells that are seen suspended therein are presents from different persons by way of paying their vows. Some say that this temple was built by Narayan Ballaji and his two brothers, Sutar's by caste, landed proprietors in Bombay, and the owners of the *Sabhamandap* before the Bhuleshwar temple. The worshipper receives as remuneration for his trouble all the offerings made to this god.

This completes the groups of temples within the Bhuleshwar temple environs, the group commencing with the Hanuman temple near the main entrance gate.

Returning by Kashi-vishveshwar's temple and past Kálbhairav and Jagannath Sankarshets rest-house, the terrace that runs round the tank is reached. It is this handsome masonry lined tank in the north-east of the enclosure that forms a centre for the otherwise somewhat scattered groups of the Bhuleshwar temples. In the west face of the tank a flight of steps broken into three sets by terraces which about ten feet broad and ten feet are below the other, pass all round the tank. On a low parapet round the inner or tank edge of the top terrace is a row of shrubs in wooden tubs and along the outer side of the terrace a stone bench. In the north-east corner are three lamp pillars. From the east side looking west across the tank is a good view of the three spires of Bhuleshwar, Rameshwär, and Kashivishveshwar. Another picturesque feature is a hang-

ing portico with pillars and wave edged arch to the south of the tank in the gable end of the outlying hall of Kashi-vishveshwar. From the middle of the east side of the pool a gate opening in a small garden plot leads along a narrow passage between Vithobas temple on the right and Balajis on the left. The main entrance to these small temples and shrines is from the Bhuleshwar road. Balajis temple has a hall in the east with plain square wooden pillars and coloured Poona pictures round the corner. In the back wall is the shrine of Balaji with Hanuman in a niche on the left and Garud in a niche in the right of the door, and in the shrine Shri Rama, Lakshuman, Sita and Maruti. To the east of the hall a sloping passage with two steps leads into a small shop opening on Bhuleshwar road. On the Bhuleshwar road a few paces to the south is the entrance to Vithobas temple with a hall and inner shrine. A few paces north of the entrance to Balajis temple three steps lead to a small shrine of Udhavji, Krishnas protector, the hall which is plain and without pillars is hung with bells, and gives entrance to an inner shrine. Further north across the street from the Bhuleshwar enclosure a few paces east of the main gate is the shrine of the five faced or Panchmukhi Maruti. About fifty yards beyond that, west of the main gateway on the same side of the street like a shop in outer appearance, is a small shrine to the Nagar Brahmans guardian Hatkeshwar, the ceiling thick hung with lamps, the floor of tiles and a seated bull on a pedestal near the door and behind a cone or Ling plaited with brass. This completes the group of the Bhuleshwar temples.

NO. 64 MAHALAKSHUMI TEMPLE.*

This temple lies at the top of a small hill near the sea-shore at Breach Candy which forms the western boundary of

1. It may be stated that formerly to go to Mahalakshumi a *hodior* small boat was required. And that the boat started from Kamathipura.

the Island of Bombay.* It is a cement and brick work raised upon a rock with a tiled roof over it instead of a dome, thus giving it the appearance more of a dwelling house than of a temple. It is like most other temples divided into two parts viz:—the sanctuary and the sabhamandap. Close to the rear wall of the former and exactly between the two corners thereof is a stone pedestal of the height of about two feet whereon are set up three images of black stone, one of each of the three attributes of the goddess Durga viz:— Shri Mahalakshumi, Shri Mahasaraswati, and Shri Mahakali. They are arranged on the throne in the order stated above. The image of the goddess Shri Mahalakshumi is represented as riding partly on the back of the giant Mhaishasur and partly on that of a tiger. It has four arms and its height is about three feet and a half. The image of the goddess Mahasaraswati is about two feet high and that of the goddess Mahakali about two feet and a half. They are daubed over

* In consequence of the idea occurring to the Bombay Government of constructing a bridge over the Worlee creek for the convenience and comfort of the public it took great trouble and incurred equally great expense in giving effect to that idea. Boats filled with stones were emptied of their contents into the sea but the completion of the bridge could not be accomplished for the place under the contemplated bridge was the abode of the Goddesses Shri Maha Lakshumi, Shri Maha Saraswati and Shri Mahakali. They would not allow the work to be got through. It pleased them however, after some time to appear in a dream to one Ramji Shivji a Prabhu by caste who was then the Government Engineer in charge of the work and told him that they were in the sea and desired him to take them out therefrom, to built a temple for them on the hill and to consecrate them therein, adding that if he promised to do so they would help him in his undertaking and render him successful therein. They further told him that he should now guarantee to Government the completion of the bridge and that on receipt of favourable orders on the subject he should cast a net into the creek when they would get into it and he should take them out therefrom. Persuant to the directions contained in the above dream Ramji Shivji wrote to Government to say that if it ordered him to resume the work of the bridge he would guarantee its completion. Government accordingly issued to him the required order. He then set to his task and in due time and without let or hinderance as before accomplished it. Previously to this however, he had a net cast into the sea and taken out three stone images of those goddesses forming the three principal characters of the goddess Durga. They were then set up on the hill on which they

with *shendur* and do not seem to have been manufactured by any human hand. A silver image of a goddess is placed before these images and its height is about eight inches. The three images have on them placed embossed silver faces and *muguts*. They have likewise nose rings, gold bangles and pearl necklaces put on them and their dresses are rich and valuable being made of silk and gold and silver embroidered clothes. Most of these articles are presents from different persons in payment of the vows made by them for obtaining the objects of their desire.

are this day seen. The hill and the ground adjoining it were asked for from Government as a grant. The same was given and Ramji Shivji erected at the top of the hill a temple over them and consecrated them. The temple has been there ever since and its boundaries are as under :—The hill down to the seashore towards Worli, and down to again the temple of Kalika or Pайдхуни. Subsequently one Govindji Mungia built a Dharmashala near the temple. Another Dharmashala was built by a Shetya of the Sonar caste close by and a third one was built thereabouts by Manki Kolin a fisherwoman. The second account says :—While the causeway was under construction it gave way once or twice, the labour and money spent over it proving useless. The supervisor of the work was a Prabhu gentleman who was grieved at heart through disappointment, shame and fear. One night the goddess Mahalakshumi appeared to him in dream and said to him that her image was lying at the bottom of the creek and that if he reclaimed it therefrom, established it and built a temple over it the bridge would see its completion and that otherwise all attempts for the achievements thereof would prove abortive. He accordingly took it out, set it up in the dry ground and consecrated it with due solemnity, and as promised by the goddess the construction of the causeway came safely to an end. He then obtained from Government as grant the ground in which the image had been set up and built a temple over the same. The third account says that this temple was founded by the then Government Engineer Rama Shiva, a Parav by caste about the time the Bombay Government commenced the work of building the Worli causeway otherwise called the Hornby villard. The precise date of this commencement cannot be traced. It seems that the commencement occurred before 1776 A. D. for the villard from being called Hornby villard must have been completed during the administration of Hornby sometimes between 1776 and 1788. The fourth account based on the authority of an old document in possession of certain Agri and bearing date the 16th April 1759 says that the temple was already then in existence and that Krishna Moria was the Bhopi thereof. The fifth account says :—That a merchant of the name of Natha Gangadas, while the ship which had on board his cargo was coming towards shore it encountered a heavy gale and was about to wreck when he made a vow to the goddess Mahalakshumi to the effect that if the ship arrived in port safe he would rebuild the temple. Under the dispensation of

Vows were paid in other ways also, for instance, one Khimji Mowji Shet, a Bhatia merchant constructed a white marble step at the threshold of the sanctuary. Kalianji Shivji, a well known Commissariate and Railway contractor made stone pavement all round the temple and built steps from the top to the foot of the hill. This has proved a blessing, indirectly enforced by him upon the public for they can now go up and down the hill with greater ease and comfort than before and get into the sabhamandap without having to wade through and spoil their feet with mud which used to accumulate ankle deep before the stone pavement referred to above, was made. *Dipmals* too have on the same account been built before the temple by Prabhus, Shimpis and Sonars.

In the sabhamandap the figure of a tiger made of stone is placed facing the entrance door of the sanctuary, and between these two is fixed a slab with the figure of a tortoise engraved thereon. In the same sabhamandap are set up two images of Ganpati. Both of them are made of stone, but one of them is rubbed all over with *shendur*. The former is about two feet high and the latter about a foot and a half high.

The worshipper is a paid Gujarathi Brahman, whose business is to perform the daily morning worship, to offer *naivedyam* of cooked food, to perform the evening *arti* and to be in attendance on the gods day and night according as occasion for his presence may arise. For this temple of his and the cooked food he is paid annually two hundred and

Providence the vessel did arrive safely and in ratification of his vow the merchant rebuilt the temple. Subsequently one Davidas Murarji a Bhangsali by caste and who was without a male issue made a vow to the goddess that if he was blessed with a son he would build a *sabhamandap* before her temple. The Bhangsali not long after got a son and he paid the vow by building the promised *sabhamandap*.

Govind Narayan in his work on Bombay (1863) says on the authority of a certain MSS. in the possession of a certain rich Prabhu gentleman that this temple was founded by Ramji Shivji also a Prabhu by caste under circumstances mentioned under the first account given above.

fifty Rupees. Another worshipper of the gods or rather the goddesses is the Bhopi. His duties are to wash the temple daily, to keep it clean, to prepare lights and to do similar other menial work. He is entitled to the *naivedyam* of cooked food that is daily offered to the gods. He is also entitled to the other offerings made to them, save and except those of cash, clothes and ornaments. These too he used to receive and consider as his property until he was interdicted from so doing by a ruling of the High Court on the subject. They now go into the hands of the three Trustees appointed by that court. The names of those Trustees are:—Messrs. Khanderao Moroji, Shamrao Pandurang, Solicitors High Court and Mr. Anandrao Bhaskarji, Assistant Registrar Bombay Court of Small Causes. This office of the Bhopi has been hereditary. The first Bhopi died leaving two descendants to do his duties. They perform them by rotation each receiving by way of renumeration for his trouble an annual allowance of Rupees seven hundred and fifty.

The annual income of the temple was at first very small but the one now contracted for is Rupees two thousand seven hundred deducting from them Rupees seventeen hundred and fifty being the aggregate of the three allowances referred to above, Rupees nine hundred and fifty remain clear as balance in the hands of those Trustees. Out of this balance, expenses are defrayed for painting the temple on the occasion of the annual fair of the temple which takes place on the Full moon day in the month of *Chaitra*, when many shops for the vend of toys and sweetmeats, and thousands of people are seen there, some buying one thing or other, and others visiting the temple and making their obeisance to the goddesses in whose honor the fair is held.

The other expenses made out of that balance are on account of the *havan* or burnt offering which takes place during the *Navratra* in the month of *Ashvin*. All the nine

days of the *Navratras* there is full light in and about the temple and a large gathering of people is seen there. Shops of toys and sweetmeats also are held there during those nine days. A large concourse of people is seen going to Mahalakshumi, on also ordinary Tuesdays, Fridays and Sundays, those days being reckoned sacred to the goddess. On those days as also during the Fair and the *Navratra* days there is a larger sale of cocoanuts, flowers, betel leaves, betelnuts than of any thing else. Sweetmeats and toys not excepted. On those days of the week some people go to Mahalakshumi not so much to take *darshan* of the goddesses as to pay their vows. Some persons offer goats, some fowls, some clothes, and so on, on those occasions by way of paying their vows. Clothes and other valuable presents are taken charge of by the Trustees, betelnuts and leaves, cocoanuts plantains and similar other requisites become by law the property of the two Bhopis who divide them equally between themselves and the goats and the fowls are sent to the Pinjrapol. These fowls and goats were formerly sacrificed, to the goddesses then and there and their carcases used to be considered by the Bhopis as their requisites. Latterly it is said the Shrivaks and Banyas who are wont to entertain great honor for the destruction of life and limb for any purposes, who are also known as great devotees of the goddesses and frequent visitors at the temple feeling disgusted with this blood splitting practice made an arrangement with the Bhopis about the year 1854 that they should not sacrifice the goats and the fowls that might thereafter be offered to the goddesses for the purpose but hand them over alive to the Pinjrapol authorities and that those authorities would pay them two hundred Rupees annually in lieu thereof. Accordingly a peon from Pinjrapol was stationed at the temple to receive charge of such animals, and the Bhopis received the amount agreed upon. This arrangement continued in force until a rupture arose in the family of the Bhoopi regarding the distribution

of the allowance. The Pinjrapol authorities taking advantage of this, discontinued the allowance and have since been claiming those animals as the property of the Pinjrapol and taking them thither. About the year 1862-63 fresh quarrels arose between the two adopted sons of the Bhopi on their own part and the Brahman worshipper of the idols in the temple on the other, as to the division of the income of the temple. Ramchandra Vasudev and Narayan Vithal following the example of their respective mothers, Savitribai and Gangabai wanted to divide the income equally between themselves without assigning any partition thereof either to the three daughters of the deceased for their maintenance or to the Brahman priest for his services. On hearing of these quarrels Mr. Bhaskar Sundarji offered to settle the same amicably between the contending parties. With his view he induced the Bhopis to entrust the distribution of the income to his hands and to abide by his advice on the subject. From that time Bhaskerji caused the whole income of the temple to be accumulated therein and to be kept in charge of the Bhopis and their sisters. This he distributed every third or fourth year among them in the following proportions viz:—four annas in the rupee to each of the two Bhopis, two annas to each of the three daughters of the late Bhopi, two annas in the Rupee to the Brahman priest and reserved the remaining four annas in the name of the temple. For some years the Bhopis submitted to the above arrangement after that they declined to recognize his interference any longer.

The temple of Mahalakshmi seems to have been in the begining a place of worship among the Agris, and Kolis only. Gradually it attracted the attention of higher classes of them such as the Prabhus and the Banias who were then the leading men of the Hindu community at Bombay, the former on account of their position in the Government service and the latter on account of their wealth. They were also foremost

in doing acts of charity and in giving proofs of their religious zeal. They are said to have spent large sums of money upon the temple by way of making various additions to and improvements in it. They are also credited with having presented the idols with numerous and various kinds of gold and silver ornaments and rich clothes.

No. 65 DHAKLESWAR'S TEMPLE.

This temple is situated near the Mahalakshumis temple and is more popularly known by the name of Dhakjis temple from Dhakji Dadaji who was its founder. He founded it in memory of his family members including himself.

The temple is divided into five chambers, the central one being dedicated to Mahadev. The Pindi of this god is made of black marble. Its height is about two feet and a half. In the niche in rear wall of this chamber is set up an image of his spouse Parvati. It is about a foot and a half high. It is named Dhakleshwar from Dhakji the founder of the temple. An *abhishekpatra* is suspended over the Pindi.

In the chamber first in order is set up an image of Gunpati. It is called Mayureshwar after the founder's first son's name Moreshwar. It is made of marble and seated on a stone mouse which is set up on a pedestal. The images of Jaya and Vijaya are placed on the two sides of Ganpati's image. They are about a foot and a quarter high each. All these images are placed under a nicely carved *makhar* of *sesum* wood. The second chamber on the left side of that of Dhakleshwar is dedicated to Rameshwari, the wife of the temples founder, her proper name being Ramabai. The image of this goddess is also made of marble and its height is about a foot and three quarters. It also is placed under a *makhar* of a similar kind of wood. In the fourth chamber which is next to the Pindi's chamber is set up an image of Harinarayan. It is made of marble and placed on a pedestal and under a well carved *sesum* wood *makhar*. Narayan was the name of

another son of the founder of the temple. The fifth and the last chamber is dedicated to the image of Vinayakaditya. On the pedestal erected in their chamber is set up an image of Narayan with one of his wife Aditi placed on its lap. On one side of this double image is placed the image of Jaya and on the other that of Vijaya. These two images are small in size. The double image is seated on a four wheeled carriage with a pair of stone horses put thereto. It is made of marble and set up on a pedestal and under an exquisitely well carved *sesum* wood *makhar*. Each of these five chambers is of square size being ten feet by ten feet. Each has also a separate door opening into a corridor. Right opposite the Pindis chambers door is seated in the corridor a stone Nandi, and the floors of the chambers are paved with marble slabs. The length of the whole temple is about sixty feet and its width about thirty feet. The circumference of the space reserved for circumambulation purposes measures about one hundred and sixty feet. The open space before the temple is sixty square feet and has a cut stone pavement. The temple has a dome and a pinnacle.

The installation ceremony of the above named images took place in the month of May 1832, and the commencement of the building took place in February 1830 as appears from the marble tablet fixed in the wall of the temple. The tablet runs thus:—The erection of this Pagoda and charity houses adjoining commenced in the month of February 1830, was completed and consecrated to the five principal Hindu Divinities named Shri Mayurreshwar, Shri Rameshwari, Shri Dhakleshwar, Shri Hari Narayan and Shri Vinayakadetya in May 1832 A. D. When the Earl of Clare was Governor and Sir Herbert Compton K. T. Chief Justice of the Supreme Court in the Island of Bombay. By Dhakji Dadaji Prabhu of this place. To all be it known that the erection is for charitable uses in the manner prescribed in the Hindu Law and is to be under the management and protection of his heirs for ever.

Shake 1795. Behind the image in each chamber there are wall shades, hanging glass globes, and a chandalier. In the corridor are hung in a line chandaliers from one end of the building to the other. There is a Gujarat Brahman to perform worship of all the idols in the temple. He performs it daily in the morning and waves a lighted lamp in the evening. At about 10 in the morning he offers them *mahanained* of cooked food. At both the worship and light waving times the *nagara* drum is beaten. Besides a monthly stipend he is provided with free quarters on the premises. In addition to this Brahman worshipper or pujari, there is a Bhopi whose business is to clean the temple and wash the Pindi daily. The heirs of the founder of the temple manage its affairs.

The *utkhav* annually celebrated in the temple falls due on the 30th of *Vaishakh* (April-May) when new dresses are put on the images, *muguts* and *mukhvatas* are also put on them and the *chavghada* music employed for the day. The number of visitors at the temple for taking *darshan* is one or two daily; on Sundays their number is eight or ten and on the Jatra day it is thirty to fifty.

No. 66. MARUTI AND RAMJI'S TEMPLE.

This temple is on the road side. Near it is a *mandir* in which the images of Maruti and Rama are set up. Between these two temples there is a vacant piece of ground in which a white *champa* tree has grown. At the foot of this tree four black stone images are placed. The Gosavi residing there performs their worship.

In the shed attached to that vacant piece of ground and which has stretched itself out on the road are placed four black stone images of Maruti. Some of them are larger and others smaller in size. The height of the tallest of them being $3\frac{1}{2}$ feet. Near this room there is another with only a door between them. In that room is a wooden pedestal on which are set up the black stone images of Rama and Janki.

On the second step of the pedestal are placed brass images of gods and goddesses and on the third step of the same are placed twenty round Shaligrams.

Early in the morning a lighted lamp or *Kakad Arti* is waved; afterwards worship performed and *naived* offered. In the evening *Arti* is waved when metal cups and gongs are rung. The performer of these ceremonies a Gosavi, is provided with free quarters on the premises.

The temple is of square shape being six feet by six feet. It has a tiled roof over it and has space reserved for circumambulation purposes. In a year, three *utchhavas* are held, viz : —*Gokul Ashtami*, *Ramnavmi* and *Annakot* on the *Baliprātipada* day. On the first two occasions rich dresses and ornaments are put on the idols after their worship is over and *Bhajan* is made. On the last named occasion full light is made in the temple, dishes of sweets are prepared and offered as *naived* to the idols and rich dresses and ornaments are again put on them. This *naived* is afterward distributed among the votaries more particularly and more largely among those of them that may have contributed towards payment of the expenses on that account.

Nine or ten persons daily visit the temple to take *darshan*; on Sundays their number is 25 or 30 and on the big days it is from one hundred and fifty to two hundred.

NO. 67.

RAMA'S TEMPLE.

This temple which is in a dwelling house is situated on the right hand side of the flight of steps leading to the Mahalakshumi Temple and the images are placed therein towards the public road. It was founded by Ishvardas Bawa.

In the temple there is a nicely covered wooden *makhar* under which stand stone Rama, Lukshuman and Sita, measuring about a foot and a half high each, and on the two steps of that *makhar* are placed in a range thirty-two brass images of different gods and goddesses. On the right hand side of the

makhar stands stone Maruti measuring about three feet and a half and rubbed with *shendur*. All the images have round their necks necklaces, while Rama and his brother in addition hold bows and arrows in their hands.

The daily worship of the images is performed in the morning, cooked food offered in the noon and *arti* waved in the evening at which time a drum is beaten and gong and metal cups rung.

Ramnavmi, *Gokul Ashtami* and *Annakot* are the three big days celebrated in the temple. The first *utchhar* takes place on *Chaitra* (March, April) *sud* 9th; the second on *Shrawan* (July August) *rad* 8th; and the third on *Kartik* (Oct.-Nov.) *sud* 1st. On the *Annakot* day a variety of dishes are prepared and offered as *naived* to the idols and after that distributed as *prasud* or god offering to the several devotees. While on the *Ramnavmi* and *Gokulashtami* *utchhar* days new rich clothes and ornaments are put on the images of Ram, Lakshuman, and Sita, and *bhajan* made in the temple the whole night.

No one visits the temple daily, but on Sundays from eight to ten persons visit it, and on the Mahalakshumi Jatra-days and during the hot season of the year it is from 20 to 25.

NO. 68.

MAHADEV'S TEMPLE.

This temple is situated on the right hand side of the Mahalakshumi tank and founded by a gentleman of the Bhangsali caste. It is a private property, has a dome and is divided into a sanctuary and a *sabhamandap*.

The sanctuary is square shaped being eight feet long and eight feet wide. A black stone Pindi about half a foot is set up in the centre, and in the niche in the rear wall is set up a black stone Parvati also about half a foot high. On either side of the sanctuary there is a chamber about six feet in length and about eight feet in width; in one of which on a pedestal is placed an image of Ranchhodji about a foot high and in the other those of Vithoba and Rakhmai about one and three

quarters feet high each. Withalnath and his spouse stand on a pedestal of the height of about four feet and a half. Bai Lakshumi the daughter of Shet Tulsidas Gopalji performed the consecration ceremony of those two last named gods on Wednesday *Jesth vad Pratipada Samvat 1882 or Shake 1788 Kshayanaam samvatsar*. A tablet to which effect is fixed on the door of the temple.

The *sabhamandap* has its floor paved with black stones. Two small square shaped brick built temples about three feet long and three feet wide with domes are constructed in it one opposite each side of the sanctuaries entrance door. In the one is set an image of Maruti and in the other that of Ganpati. All these images are made of black stone. A Brahman is employed who performs the daily morning worship and the evening *arti*, at which time both the *nagara* and bells are rung by the visitors there present. The Brahman is paid a monthly stipend and allowed to take to himself the offerings that may be made to the several gods in the temple.

Vaishakh (April-May) Full moon is the big day celebrated in this temple annually, when full worship of the Pindi the chief idol in the temple is performed and light made. *Kirtan* also taken place, if the owner pleases to have it done on that day.

Four or five persons visit the temple daily to take *darshan* and on the big or *utchhav* day, their number is between forty and fifty.

NO. 69. BHIMNATH MAHADEV'S TEMPLE.

This stone built temple is situated opposite the tall house belonging to a Banya near the Mahalakshumi temple. It has a dome and is of square shape being five feet long and five feet wide. Its floor is paved with stones. A stone Pindi about half a foot high of Bhimnath another name of Mahadev, is set up in this temple with a brass *Kavach* or covering. Images of Parvati and Ganpati are placed in niches made in the temple for the purpose.

The worshipping Brahman here performs daily in the morning worship, and in the evening *arti*. In consequence of the extinction of the founders family, the Brahman is become the proprietor of the temple and defrays its expenses out of the charity he gets.

The big day connected with the temple is the *Mahishiv-ratra* day when full worship is performed and light made in the temple. One or two persons daily visit the temple and on the big or *utchhaav* day about twenty five persons do so to take *darshan*.

Before the door of the temple there is a Pimpal tree. A *pár* is erected around its foot and on that *par* are placed two stones representing some gods or goddesses. Their worship also the same keeper performs.

No 70. MARUTI'S TEMPLE.

This temple is situated on the rock behind Mahalakshumi temple and was founded by one Gokuldas Bhagwandas Bawa. The image of Maruti set up in it is made of stone rubbed with *shendur* and measures about two feet and a half in height. Its worship is performed daily in the morning, *naived* offered in the noon and lamp waving ceremony gone through in the evening. The temple is without a dome, it has a cudjan roof over it instead. It has no built walls but on three of its sides stones are piled up to serve as walls. The birth day of Hanuman is celebrated in the month of *Chaitra* (March April) when *naived* consisting of dainties is offered to the idol. The expenses of the temple are defrayed from the charity received for the purpose, the offerings made to the idol being taken by the Bawa.

Two or three persons daily visit the temple and on the birth day, full moon, dark moon, and Saturdays their number is between twenty-five and thirty.

No. 71. SHANKAR PARVATI'S TEMPLE.

The small tiled roofed house under the Pimpal tree that has grown on the left hand side off Dhakji Dadaji's temple

forms this temple. It was founded by a Gosavi. A Pindi of Shankar about half a foot high is set up in it. The length of the temple is about seven feet and its width about three feet and a half. It is without a dome, nor is there any space left for circumambulation purposes. Near this idol iron *trishuls* or tridents are placed erect. An image of Parvati made of wood is set up in the temple on the left hand side. Its height is about half a foot. A nose ring is put up on its nose and a robe sewn after Marwad fashion is put on it and it is seated on a square low stool. The temple is designated Shankar Parvati's temple because the Pindi of Shankar and the image of Parvati are the prominent deities in it. It is a public property and its expenses are borne by the devotees of Shrishankar. A Brahman performs worship of the Pindi thrice in the day, once in the morning, again at mid-day and thirdly in the evening. After the morning and evening worship, *arti* is performed, and after mid-day worship, *mahanavmed* of cooked food offered to the idol. The offerings made in the temple are taken by the worshipper as return for his trouble. The *utchhav* of the Pindi annually celebrated in the temple takes place on the *Mahishivatra* day when full worship is performed of the Pindi. One or two persons attend the temple daily to take a look or *darshan* and on the *Mahishivratra* and Mahalakshumi fair days the number of visitors is between 25 and 30. The same keeper performs *puja* also of the Vad tree which has its *par* in this temple.

No. 72. KALIKA DEVI'S TEMPLE.

This temple is situated in the narrow lane on the left hand side of the passage to the Mahalakshumi. It was founded by the people of the Lohar caste. It has no dome but a tiled roof over it. It has three chambers. The central chamber is the sanctuary and the wide space before it is the *sabhamandap*. The sanctuary is of square shape being about ten feet by ten feet. The audience hall is about 24 feet by 16 feet. It is enclosed within a railing of wooden

chips. The chamber on the left hand side of the sanctuary is the Dharamshala where the Lohars when they visit the temple prepare and eat their dinners; and the chamber on the right hand side is the residence of the Gujarat Brahman, who is the worshipper of the image in the temple.

A black stone image of Kalika Devi about four feet high is set up in the temple, it has four arms and represented to hold in one hand, a trident or *trishul* and in the other a cup. Near its feet is placed a stone lion about a foot high and facing the entrance door of the sanctuary. A Gujarat Brahman performs daily the morning worship and the evening *arti* and offers cooked food as *mahaanaived* to the goddess. At the worship time a robe is put on the image, and such robes there are three and they are used by turns, one, one day the other, the next day, and the third, the third day. This course is repeated as occasion arises. The worshipping Brahman is privileged to use for himself the offerings that may be made to the Devi. No separate *játrá* is held in connection with this Devi, its *utchhar* days being similar to those of the Mahalakshmi Navratra days. The Panch of the Lohar caste therefore go to the temple, light it and perform worship placing silver *mugut* on the head of the image.

The temple is intended for the use of the public, its expenses are borne by the Panch of the Lohar caste to whom it belongs. There are in the temple glass hanging globes and three bells and the space reserved for circling, is about twelve feet in circumference. Five or six persons daily visit the temple for *darshan*. On Sunday their number is between twelve and fifteen and on the *utchhar* day it is from fifty to sixty.

NO. 73. MARUTI'S TEMPLE.

This temple is situated within the compound wall of the Mahalakshuni ground which is used as carriage stand on the Mahalakshumi *játra* days. It is said to have been

founded by a person of the Prahbhu caste but is now in the possession of one Visram Mowji a Bhatya merchant. It is very old and the image of Maruti set up in it is made of stone rubbed over with red-lead and is about three and three quarters feet high.

The temple is brick built, square in shape and has a dome but no *sabhamandap*. It is a private property, all its expenses being paid for by Visram Mowji. The circumference of the space reserved for circling the idol measures about twelve feet. A Gujarat Brahman performs worship daily in the morning, offers *naived* and waves *arti* in the evening. The birth day of the god is celebrated in this temple annually when full worship is performed and light made in the temple. The number of the daily visitors at the temple is one or two; on Saturdays it is about seven or eight and on the birth day it does not exceed twenty.

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THE
HINDU MARRIAGE SONGS
BY
K. RAGHUNATHJI,

AUTHOR OF

Ajapá Gáyatri; Agam Prákásh ; Astrology ; Astronomy ; Apá Márvan Stotra ; Burials of different Nations ; Beggars and Criers ; Beauty and the Beast ; Bráhaman and his Daughter ; Bháskarachárya Dice-omens ; Bráhmans of India ; Chamatkár Chintánani ; Charm Spirit ; Castes (Indian) ; Dreams—Philosophy of ; Danc-ing Girls ; Dikshita ; Excess ; Food, how cooked, etc. ; For-tune Teller ; Flesh Eating, etc. ; Garud Purán ; Gangá-hari ; Gaurábdi ; Governor of, etc. ; Ganpati Atharva Shirsha ; Ganesh Chaturthi ; God—The Prayer of, etc. ; Gavrihójan ; Ganpatiyána, etc. ; Gauri-Festival ; Hindu Clerks ; Hindu Temples, etc. ; Jubilee Lan-guage ; Luck ; No-Luck ; Lílátvat ; Lizard Omens ; Liquor-Drinking ; Málini ; Manirámi ; Mira-bai ; Minorábai ; Moharam, etc. ; Indian Re-volt ; Marathi Schools, etc. ; Man, his vari-ous relationships ; Násiket Akhyán ; Out-caste ; Poems for little children ; Pal-mistry ; Pleasure Parties ; Pratengi-ra-Sukta ; Parvan Ráj ; Pandharpur, etc. ; Pádéné Prabhú ; Rangnáth Omens ; Sakti Ritual ; Sucharít-ra ; Shamsundari ; Seamstress ; Sádhvi-Striya ; Truth—Ob-servance of ; Vairagi ; Vámanachárya ; Vir-dháchának ; Vir-patni ; Womani-sh ; Woman's Right ; &c., &c.

Bombay :

PRINTED AT THE
BOMBAY GAZETTE STEAM PRINTING WORKS.

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73 ATMARAM BAWA'S THAKURDWAR.

ounded by Atmaram Bawa with the help of his disciples o the Prabhu community. It is situated on the Pallow gaum Road, within a compound and built of black stone n foundation to the pinnacle. Its plinth is about twelve in height and a^t twenty six feet in length and the e in width. The space reserved for circumambulation poses is about eight feet in width all round and above ty feet in circumference.

The sanctuary of the temple is square shaped being ut ten feet in length and the same in width. In it a black pedestal of the height of about six feet is erected. On t pedestal a *makhar* form lattice work with brass plates d therein is set up, and at the distance of about three from the pedestal a wooden railing with brass plates fixed ein is placed to prevent the public from closely approach- he images. On the pedestal six stone images are set nd they are of Ramchandrajji, Satabai, Lakshuman, rat, Shatrughana and Maruti. In the centre stands chandrajji or Rama with his spouse Satabai or Sita on left side. On Rama's right hand side stand his brother shuman and Bharat, and a little further off and facing h other stands Shatrughan and Maruti. All these images tting that of Sita are about two feet and a quarter high , and Sita only two feet. The images of Rama, Lak- man, Bharat, and Satrughan are represented as holding heir hands bows and arrows. At the foot of the pedestal e brass images of gods and goddesses belonging to At- ram Bawa himself are placed in a god house or *devghar*.

Atmaram Bawa was the founder of this temple. In his Will and Testament he appointed Lakshuman Huri- andrajji a Prabhu by caste to look after the management e institution. After Atmaram Bawa his disciple Rama

Bhau was put in charge of the temple and after him his grandson Hari Bawa. Subsequently the Trustees found Hari Bawa insubordinate according to their version of the thing and they therefore took legal steps to oust him, but before executing the courts order to expel him from the premises they went to him expostulated with him on the subject and told him yet to mend his conduct. He replied that though his conduct was in opposition to their wishes yet it was in perfect consonance with the spirit of the will referred to and refused to abide by their dictates. This excited their ire the more and they brought into force the courts decree and ejected him from the temple premises with bag and baggage and every thing also pertaining to him. Bapu Bawa was then put in charge of the temple and its management has yet continued in his hands. He built the shops facing the public road and two ranges of buildings or *chawls* within the compound, the rents of which he appropriated towards the temple expenses. H. H. Ganpatrao Gaikawad of Baroda has made an allowance of Rs. 200 a year to meet the expenses of the *utchhavas* annually celebrated in the temple. This allowance has been stopped by the present Diwan who has decided that temple allowances would be granted only to such temples as are situated within the Gaikawads territories and to none other lying beyond their precincts. The *utchhav* annually celebrated in this temple is the Ram-Navmi *utchhav* lasting for twelve days commencing on the first of *Chaitra* (March April) and ending on the twelfth of the same fortnight of that month. On all these twelve days light is made in the temple. and in the audience hall, singing by dancing girls and Kirtans by Haridas take place at night, and dinners given to Brahmans at noon. No dinner is however given to Brahmans on the ninth, that being the birth day of Rama and held as a fast day, *Lalit* dance takes place on the eleventh and on the twelfth Palki procession goes about at night where fireworks are let off by the devotees when the Palki halts a few minutes at their houses. *Hilals* or

torches are lighted on the way, native music, and groups of Bhajankaries accompany the procession. In the Palki the brass images of Rama, Lakshuman and Sita are placed on a brass pedestal and on return home of the procession sugar cakes or *batasas* are distributed among the people present and this ends the *utchhar*.

Arti waving and worship is gone through both in the morning and evening when the temple *nagara*, metal cups, and bells are rung by the visitors then present. Clothes and silver *muguts* are put on the images after worship and at noon *maha-naived* offered. This worshipping business is conducted by a man under the protection of the present manager of the temple who recovers and receives the income thereof.

In the *sabhamandap* at a little distance from the temple and directly facing it is erected a high stone pedestal above the *samadh* of Atmaram Bawa. On the pedestal is constructed a black wood *makhar* with glasses on four of its sides. It is square in shape being about eight feet long and about the same in width. The space reserved for circumambulation measures about twenty eight feet in circumference. In the *makhar* are set up Atmaram Bawas *padukas* a black stone *Pindi* and black stone *Maruti*. The *Pindi* is about three fourths of a foot high and *Maruti* about a foot and a half high. A Brahman is employed to perform daily worship of these idols who offers to them *maha-naived* at noon and performs light waving in the evening. No *utchhar* is celebrated in connection with this wooden temple. The expenses of the *samadhi* temple are borne by Mr. Narayan Raghunathji Esq., J. P., the Trustee of the Zaoba's Ram Mandir on Pallow Road. When Narayans father Raghunath Abbaji was alive he bore them out of the veneration he entertained towards Atmaram Bawa who was his Guru.

On the right hand side of the Thakurdwar temple, Bapu Bawa, has constructed four small chamber like temples, three of them are in a row and the fourth one is behind the temple which occupies the central position in the row. In one temple is set up an image of Ganpati; in the other the Padukas of Dattatrya with a portrait of the Akalkote Swami placed behind them; in the third an image of a goddess, and in the fourth which is on the rear of the row a Pindi of Mahadev with a stone Nandi before it. These four temples are built on an elevation about two feet above the level of the surrounding ground. Bapu Bawa has also built a fifth temple near the others. In this temple stand on a pedestal Vithoba and Rakhmai with their faces towards the public road. This temple is without a dome and is brick built like the other four. All these images are made of stone. Ganpati is about a foot high, Padukas about nine inches long, the goddess a foot high and marble made, the Pindi of Mahadev about three fourths of a foot high and the height of the Nandi is about one foot. The expenses of these five small temples are paid out of the rents received from the shops and the chawls. When these rents fail to come up to the actual requirements of the temple the votaries give their helping hand. There is a brick built *dipmal* outside the *sabhamandap* and before Atmaram Bawas *math* now in the occupation of Bapu Bawas family. In the afternoon daily a *puran* is read out so is *kirtan* held daily at night during the four sacred months of *Chaturmas*. The number of visitors at the temple daily for taking *darshan* of the several gods is from seventy five to one hundred and on the *utchhav* occasions it is between one thousand and two thousand.

NO. 74. MANKESHWAR'S TEMPLE.

This temple is situated on the Mankeshwar Road at Mazagon, the road getting that name from the temple of Mankeshwar being situated there. It is an old temple and

had suffered from the ravages of time. It was then repaired by one Manik a gentleman of the Sutar or carpenter caste. It was subsequently repaired and made almost new by another gentleman of the same caste named Janardhan Purshotamji.

The temple is stone built has a very tall dome and divided into a sanctuary and an audience hall. The sanctuary is square shaped being about sixteen feet by sixteen feet and the shutters of its door are covered over with silver plates. The *mandap* is about thirty feet by sixteen feet and was built by the Mahajans of the Bhatia and Banya communities. In the *mandap* is set up on a stone pedestal in a sitting posture a stone Nandi with its face towards the entrance door of the sanctuary and covered over with brass plates or *kavach*. The *mandap* is well furnished with glass furniture for lighting on big days. The temple floor is paved with stone slabs all through and the space reserved for circling purposes measures about forty feet in circumference.

A Pindi of Mankeshwar or Mahadev and the images of Parvati and Ganpati are set up in the sanctuary portion of the temple. These two images are of black stone while the Pindi is of long standing and is said to be self-existing. The legend regarding it is as follows :—

Once upon a time while digging earth in the Mazagon hill a flow of blood spouted out. The diggers suspected something wrong and left off digging at the spot. They then commenced digging in the surrounding ground. After having done that they again began to dig gently at the spot alluded to above when they observed the Pindi enveloped in fresh blood. They took it out and yet blood oozed out of it, after that it was set up and its consecration ceremony performed in due form and at considerable expense, feasting a number of Brahmans at the end of the ceremony.

Before the door of the sanctuary and right in front of the Pindi of Mankeshwar there are two stone images, one of Shitaladevi and the other of Maruti about a foot and a quarter high each and of long standing.

A Gurav or Bhopi performs worship of all the above named idols early in the morning washing them clean with fresh water. Then a regular and systematic worship is performed by the Brahman worshipper appointed for the purpose and such worship is performed daily thrice a day, once in the morning, again at noon, and thirdly at night. At each worship a *naived* is offered to the images and each worship is concluded with *arti* at which the temple *nagara* is beaten and its *tal*, *sanj* and bells rung. The Bhopi takes up the offerings that may be made to the idols and makes therefrom the temples expenses.

Ashwin (Sep.-Oct.) *sud* Pornima or full moon which is here popularly known by the name of Manik Pornima is one of the *utschhavs* celebrated annually in this temple. The other *utschhav* days are three in number and they are successive ones, namely the 7th, 8th, and 9th of the month of *Shrawan* (July-Aug) *vad*. All the Mondays occurring in that month are also celebrated there as big days. From *Shrawan vad* 7th to 9th a *jatra* or fair is held in connection with this temple for three days when full light is made both without and within the temple, shops of toys and sweets are opened in rows on both sides of the Public Road, full or *Maha puja* performed of the Pindi, *Chavghada* music employed *Kirtan* takes place in the temple, feasts given to Brahmans and on the last day namely the 9th Palki procession takes place at night, the Palanquin having in it placed a five faced silver *mukhwata* of Mahadev. An Umbrella is held over the idol and on both sides of the Palki *charris* waved about it. Torches are lighted on the way and a large concourse of people and groups of Bhajankaries accompany the procession. The procession having gone its usual round returns to the temple.

During the course of the procession some people let off fire-works. On other *utchhar* days also the five faced silver *mukhwata* is put over the Pindi, *kirtan* held, and light made in the temple. When an image of Mahadev is made of clarified butter or *ghi* over the Pindi, its *darshan* cannot be obtained for it is then quite enveloped in the butter. That the devotees may have the idols *darshan* the silver *mukhwata* is placed on a bench which is placed near the sanctuary door. At each of the four corners of the island of Bombay there is a shrine or a sacred place and they are one at Kolaba, another at Valukeshwar, the third at Worli and the fourth is Mankeshwar at Mazagon. Each of these four Pindis is said to be self-existing or *swayambhu*.

On the way to this temple there is a stone coil of a serpent with a hood spread out. There is an inscription there which is said to be written by a Kanarese man in the service of the Emperor Aurangzebe.

The number of daily visitors at the temple is from twenty to twenty-five; that on the *utchhar* occasions is between a hundred and fifty and two hundred and that on the *jatra* days is upwards of twelve hundred.

NO. 75. KALKADEVI'S TEMPLE.

At Paidhuni three large temples occupy prominent places. Two of them belonging to the Shravak or Jain community called houses or *deras* are dedicated to the god Parasnath. The third believed to be about a hundred years old a large imposing building surrounded by shops and shaded by an aged Banian tree is the Marathi speaking Kasars or Coppersmith temple to their guardian goddess Kalika Mata. The temple stands in a walled enclosure which besides the main temple contains a small stone masonry shrine of Vetal and a brick and mortar light pillar or *dipmal*. The temple which stands on a plinth five feet high reached by four steps faces the east. The hall is covered by a tiled roof and the shrine by a

spire. The lower part of the temple walls is of stone and the dome of brick and mortar. The dome is of a peculiar shape, a square rising into a point which is covered with brass plates and is furnished with a flag pole and a furled red ochure flag. On both the sides of the entrance door two cross legged Seers or Rishis tell their beads, their hands hid in cowmouth bags. Over the entrance door above the Rishis are two yellow striped tigers. The temple consists of three parts, veranda, hall, and shrine. The veranda is open and is chiefly used by visitors for keeping their shoes. The hall which is clean and airy is large enough to hold two hundred people without crowding. The ceiling is hung with lamps and chandaliers. In the inner wall on either side of the shrine door are niches, that on the right with a redlead stone Ganpati about a foot and half high and that on the left with a stone Kalbhairav about two feet high. In the shrine under a wooden frame supported by four pillars on a black marble pedestal about $1\frac{3}{4}$ ft. high is a standing black four armed image of Kalika about four feet high. The upper right arm holds a sword and the upper left arm a trident; the lower right arm holds a drum and the lower left a cup. At Kalikas feet is a sitting tiger. The shrine is lighted by two gas burners one on either side of the image. The goddess is worshipped by a Konkanasth Rigvedi Brahman keeper twice a day with the morning dress and feeding and the evening waving of lights. Tuesdays and to a less degree Fridays are sacred to Kalika and on those days special numbers visit the temple. The big days are five, *Fulgun* (Feby. March) No moon; *Vaishakh* (April, May) Full moon when a three days fair is held; *Ashadh* (June-July) No moon the ten Nauratra days in *Ashwin* (Sep. Oct.) and the Kartik (Oct. Nov.) Full moon. Of all these days the Navratra is the greatest, large numbers attend and goats are offered and let loose but not sacrificed. On the 8th and 9th firepits or *havans* are lighted, on the 8th at the expense of the Gujarathis and on the 9th at the expenses of the Marathi

Kasars. On all the big days especially on the April-May and the Oct. Nov. full moon, temple and lamp pillars are lighted and the goddess is decked with a silver tiara, dressed in rich clothes and adorned with gold, silver and pearl ornaments. On the five great days the Shetia or head of the Coppersmiths acts as caretaker, taking away grain and money. The keeper who is a Brahman has free quarters and five Rupees month in cash and a right to all offerings of grain, butter, oil and money. In return the keeper looks after Vetal as well as Kalika and pays for the lights from his receipts. The richer offerings of robes or of silver or gold articles belong to the goddess and kept in her store. The managers also receive at a Thread ceremony Rupee one, at marriage Rupees four, Rupees three from the bride groom and Rupee one from the bride, and on a first pregnancy one Rupee. The income from these and other sources amounts to about Rupees six hundred a month. From this fund a monthly allowance of Rupees ten is made to the headman or Shetia who is poor for educating his son, Rupees twenty is allotted for an indigent Kasar woman and Rupees ten for an indigent man's funeral. One infirm Kasar is also paid Rupees ten a month. The funds are carefully managed and are increasing.

No. 76. VITHOBA RAKHMAI'S TEMPLE.

In Kandewadi Lane at the entrance of the passage leading to Keshavji Naiks Chawl is a temple built by a Wani and dedicated to Withoba and his wife Rakhmai. As this image holds a prominent place in front of the building it is generally known as Marutis temple. The name is not altogether incorrect since Maruti is as necessary in a temple to Rama as vulture Garud is in a temple of Vishnu or bull Nandi in a temple of Mahadev. The temple is a room in the lower floor of a two storeyed house. Except the red smeared Maruti and a small red flag at the entrance, the building has no outward sign of being a temple. Inside, the space is divided into a hall and a shrine. The hall is a large room the ceiling hung with

lights and in the centre of the room two red smeared images of Maruti cut in rough stone one two, the other three feet high. In the centre of the shrine on a stone altar are two black stone images, Vithoba about two feet high in man's dress and Rakhmai about a foot and a half high in woman's dress. Round the altar a passage is left for worshippers to walk round the gods. The keeper a Brahman who besides his monthly wages is allowed to take all the offerings. The usual morning dressing and evening light waving ceremonies are held daily. After the light waving, flowers are reverently dropped on the heads and feet of the images and the text *pushpanjali* is chanted. After the text the keeper lays the images in a splendid and richly draped cot and closing the door softly after him leaves the gods to rest. The upper part of the house is let and the rents are applied to meet the temple charges.

The high days when the lamps are lighted are the eleventh of *Ashadh* (June-July) and *Kartik* (Oct. Nov) and Krishnas birth day in July-Augt. On Saturdays quantities of oil are poured on the images of Maruti, *udid* pulse is scattered over him and quent swallow root or *rui* garlands thrown round his neck.

On Hanuman Jayanti or Marutis birth day special festivities are observed. Ever-greens or plantain leaves are grouped round the images and the Puran accounts of Marutis doings in aid of Rama are read, when the Puran reader refers to the birth of Maruti by clapping his hands the hearers throw rice and flowers over the God and bow low before him. Some keep Marutis birth day as a fast. Others wishing to know the the success of a venture throw two folded papers one with 'yes' the others with 'no' before the God and get a young child to choose one of the two. If no child is available a fly takes the child's place. He as the fly settles on the 'yes' or on the 'no' pallet, so the venture will succeed or fail.

No. 77.

VITHOBA'S TEMPLE.

This temple is situated on the Suparibag Road, and was founded by one Ramchandra Bhaskar a Prabhu by caste.

The temple has a dome and its sanctuary is about 9 feet by 18 feet. The images of Vithoba and Rakhmai are set up in this temple. Vithoba is about $1\frac{1}{4}$ feet high and Rakhmai about a foot and half high. Before this temple there is one in which the image of Garud is set up. This image is about two feet high. It is in a standing position with joined hands and facing Vithoba. This temple of Garud with a dome is a small one being only 5 feet by 4 feet. Outside the sanctuary the image of Ganpati is placed. It is made of stone and rubbed over with red lead. Its height is about two feet and a half. The Sabhamandap being about 18 feet by 21 feet. The temple is a private property, all the expenses connected with it being defrayed by the founder. The daily morning worship and the evening arti of the images is performed by a Konkanastha Brahman, who is a salaried man and is besides provided with free lodging on the premises. He offers the gods *mahanair* of cooked food in the afternoon.

Rama Jayanti, Krishna Jayanti and Ashadhi and Kartiki Ekadashis are the big days connected with this temple. On these occasions rich clothes are put on Vithoba and his spouse, light made in the temple and Kirtan held. On the 30th of Margashirsha (Nov.-Dec.) Brahmans are fed. All the expenses are defrayed by the founder from the rents of a certain oart set apart for the purpose.

In front of the temple there is a Dipmal of which worship is performed on the evening of *Magha Sud* Full Moon, after which a big light is lighted on its top and firework let off in its celebration.

Outside the temple there is a Pimpal tree of which *munja* or thread ceremony is performed, and a stone *par* or bank is built round its bottom. A small stone image of *munjoba* about half a foot in height is placed on the bank. There is a Vad tree that has taken its roots in this Pimpal tree, on which account these two trees are more particularly worshipped.

and circumambulated by most women on the Full Moon of *Jestha* (May-June).

On the right side of the temple its founder has sunk a well which is known by the name of *Poi Bardi*. In former times when this side of the village was not occupied by human habitation, persons conveying on their heads loads of bundles of firewood etc. used temporally to unburden themselves of their loads, take some rest, eat their bread and drink the water of this well. For the use of those persons and other travellers by the way, a rope and a *pohara* or copper bucket were kept at it, and hence the name of the well.

From 5 to 10 persons daily visit the temple and on big days about 60 or 70 of them attend the temple.

No. 78. PANCH-MUKHI MARUTI'S TEMPLE.

This temple is situated at the corner of the Kapad gali opposite the 1st Carpenter Street near Nal Bazar. It is a houselike building having two temples under its roof, one larger than the other. It has however, a pinnacle stuck up in the roof in the centre of it. A *nishan* or flag is tied to a post inside the temple door. The sanctuary and the Sabhamandap are one and the same. The large temple is dedicated to Udhavji. It faces the Kapad gali. The small one has the image of *Panch muki* or five faced Maruti set up in it. It faces the public road known by the name of Falkland Road. The building as a whole bears the Municipal plate No. 35 and was founded by a widow of the Gujarat Shimpi or Tailor caste. She was a moneyed yet childless woman and thought this as one way of obtaining entrance into heaven and of enjoying everlasting peace and happiness there.

Though Udhavji is the chief deity in the temple and though as such the temple ought to be known to the public by the name of that deity, yet few know that there is such a deity at all in the temple or that any portion of it is dedicated to it.

Both the deity and the portion of the temple dedicated to it being so much inwards and hidden from the public gaze. It is known more by the name of Panchmukhi Marutis temple from the circumstance of that portion of the temple dedicated to the image of Maruti being in a prominent place; also from the circumstance of the Marutis image set up being quite visible to the public passing along the road.

The image of Udhavji is made of black stone and its height is about three feet. There are many copper and brass made images of different gods and goddesses placed near this image, which belong to the keeper. The image of Panchmukhi Maruti is also made of stone and is rubbed over with *shendur*. It is about three feet and a half high and is set up on the ground instead of on a pedestal as is generally the case. In a niche near this image is set up one of another god, the name of which is not known. It too is made of stone and besmeared with red-lead.

A Brahman is employed to perform the daily morning worship and the evening *arti* of these images. He is a paid servant of the temple and performs the worship and *arti* first of the image of Udhavji and next that of the Panchmukhi Maruti. He is allowed to take for himself what small money and other offerings may be made to the idols.

The big day of Udhavji celebrated in this temple is the Krishna ashtami day or the birth day of Shrikrishna (Shrawan, July-August) when light is made in the temple, new clothes are put on the image in place of old ones, and so on, and all at the expense of the founder who pays it out of the rents of the shop attached to the temple and built for the maintenance of the temple. That day is a day of rejoicing in the temple.

On Saturdays occurring in the month of *Shravan* (July August) silver *mukhwata* is put on the image of Maruti, those Saturdays in particular being held very sacred to him.

Oil, *shendur*, *udid* and *rui* flowers being offered in abundance, almost every visitor at the temple making such an offering to the idol. Similar offerings are made on his bith-day which falls in *Chaitra* (March-April.) Red powder or *gulal* is sprinkled on the image and the visitors then present. Offerings of cooked rice, curds, and sugar is made to the god after his birthtime, and the visitors are given as *prasad* sweetmeats, molasses, and packed peas in celebration of the festival. The daily visitors at the Udayaji's temple number about five and on festive occasions about ten times that number. Whilst the daily visitors at the Marutis temple number about fifty and on great days, that number increases to two or three hundred.

No. 79.

MARUTI'S TEMPLE.

This temple is situated at Matunga and founded by one Daji Pandu. The image of Maruti is set up in it; it is made of stone rubbed with *shendur* and is one foot high. The founder of this temple daily in the morning washes the god, applies sundal to his brow and sticks rice grain over it, and puts a few flowers on his head. A lamp is kept burning constantly near the god. During the afternoon the door of the temple is closed and locked. Holes are however made to allow of visitors looking at the god, should they wish to do so at that hour of the day. The temple is private property and its affairs are managed by its owner. The sanctuary of the temple is a square one being twelve feet long and so many wide. Attached to the sanctuary is an audience hall the length of which is about 36 feet and the width about 16 feet. The space reserved for circumambulation measures about 6 feet in circumference. The temple is brick and cement built without a dome. The *mandap* is open on only three of its sides. There is neither a *Vad* nor a *Pimpal* tree in the vicinity of the temple, but a small room on the right side of the temple.

No. 80.

DURGADEVI'S TEMPLE.

This temple has a house like form with tiled roof and a wooden pinnacle at the top; cement built statutes of saints and

others all, round the base of the roof, and walls with colour drawings of various deities. It is furnished with hanging glass globes which are lighted on big days.

The temple has both a sanctuary and a *sabhamandap*. In the former is a masonry pedestal on which is a wooden *makhar* and in the *makhar* stand side by side three stone images, two and half feet high, of Durga, Bhavani and Ambika. Behind the second or middle image are two iron *trisuls* or tridents with sour lemons stuck in the spikes, and green glass bangles put on them.

Near these three goddesses there is a red lead daubed piece of stone named Bhairav ; and close to it two brass images of Vithoba and Rakhmai belonging to the keeper who worships them daily in the morning along with the other gods and goddess and performs *bhajan* before them in the evening.

The three stone goddesses are dressed in robes and bodices with glass bangles on their wrists and on high days such as the *Navaratra*, silver *muguts* or crowns are put on their heads and gold and silver ornaments round their necks, arms, waist and feet.

In the front of the temple is a *dipmal* at the lower end of which is a niche in which is a cylindrical stone god about a span long. A Maratha is the keeper of the temple who performs the morning worship of the several deities at seven, worshipping, applying turmeric and red-lead powders to their brows, not omitting however the threshold of the niche which he also washes, applies turmeric and red-lead powders to, and along with the other gods and goddesses waves a lighted lamp before it. A visitor beats the *Nagara* drum, while the keeper waves burning incense. In the evening with the accompaniment of bells, drums music, a lighted lamp is waved and with a brush of the peacock's feather and the gods are fanned. The lamp or rather the *arti* is then taken to all who may be present at the time and they in their turn hold over the flame their out-

spread palms for a few seconds and pass them over their faces, and with joined hands make a bow before the several gods. Then going round the altar round which a passage of about twenty-five feet is left to walk round, he retires.

The temple is a private property and expenses incurred on account of repairs and annual colouring are borne by the founder himself. There are two butter lamps constantly burning there, and oil, butter, frankincense, and camphor are provided by visitors, as also, clothes, for the deities. The whole becomes the property of the keeper as there is no other source of income for him, but he reserves some such articles, as are needed for the use of the temple, while the others he disposes of as is done in other temples.

The *Navratra* big days last for nine nights commencing from *Ashmin Sud* (Sep. Oct.) when the ceremony called *Ghatsthapana* takes place. A butter lamp called *Nandadip* is kept burning near the *Ghat*, night and day for nine days, flowers, cocoanuts, sweetmeats, sugar sugar, candy are offered to the *Ghat*.

A temporary bower or *mandap* is erected in front of the temple with branches of lemon leaves spread over it to serve as its canopy. Both the temple and *mandap* are fully lighted *chavghada* music plays at the temple door, and on the tenth day *Havan* ignited. During one of those nine days a *palki* procession takes place. All this is done at the cost of the founder.

The daily attendance of visitors at the temple is between twenty and twenty-five, but during the *Navratra* and other days equally sacred such as Tuesdays, Fridays, Sundays, Full Moon and No Moon the number of visitors goes up so high as from one hundred to one hundred and fifty or two hundred when they offer to the deities according to their means and the vows they may have made, some presenting sweetmeats, of sorts, some fruits and vegetables, some copper and silver,

some flowers, and flowers garlands, some robes and bodies, some a pie worth of sugar candy, while good many retire with a reverential bow.

Vows are made and presents made to the deities at the time of the marriage, safe delivery or going to the husband's house with the first born child, when they rub sweet scented oils to the goddesses feet and wave a lighted lamp before their faces. These vows vary in their kinds, some women vow to offer miniature cradles, if got full timed children. This is in cases of women giving birth to children in the eighth month of their pregnancy. Some vow to offer them salt and grain flour; some to present to them bangles and small round wooden boxes or *karandi*. Some offer cocoanuts and before offering break them in two pieces in front of the image located in the niche under the *dipmal*. After breaking it the water from the cocoanut is poured over the images and both the halves are placed before the three chief goddesses, the bell beaten to awaken them, and after that one half is returned to the vower with a pinchful of ashes put over the kernel and the other half retained in the temple as the property of the keeper.

On ordinary days when a person visits this temple he in the first instance rings the bell hung up therein, lays his head on the treshold of the sanctuary door, and taking a pinchful of turmeric powder or red-lead placed on the threshold, crying out 'victory to Thee O thou mother Durga, Bhavani,' rubs it between his eye brows or over his forehead. Then he dips his fingers in the incense ashes placed near the other door and throws a little in his mouth over his tongue, applies the remainder to his brow

Should any one be afflicted with evil spirit he goes to the temple, and inquires of the person possessed with the goddesses, as to the cause of his illness. The possessed answers, 'you had made a vow and you have not paid it. Pay it at once and you will recover.' So saying the possessed gives to the vower ashes

which he applies to his forehead and departs. In this manner if the possessed says, that unless he offers a four footed or two footed, meaning thereby a goat or a cock to the goddess, he will not recover from his illness or meet with success in his undertaking, the goats, and fowls are offered to the goddesses in the temple and they become the property of the keeper.

A *Vad* has been planted in front of the temple round the foot of which is built a stone *par* at the base of which is a stone image of some god. The visitors at the temple worship this image also along with the tree.

The temple is mostly visited by Kamathis, and during the Navratra nights fully lighted and incense profusely burnt, being supplied by different visitors to the temple.

NO. 81. RAMA'S TEMPLE.

This temple is situated on the Dader Bhoiwada Road and was founded by three persons, Jivan Gopal, Makan Gopal, and Devji Shiva Thakkar. On a marble pedestal about six ft. high are set up three marble images of Rama, Lukshuman, and Sita. The first two are about four and a half feet high and the third about three and three quarters feet. high. They are in standing posture. Daily worship is performed of these images in the morning, Mahanaived of the cooked food is offered to them in the noon, and *arti* waved both in the morning and evening, when the *nagara* drum is beaten.

Before these images is placed a pair of *Padukas* whose worship is performed along with that of the other images. A Brahman is employed to perform these services for which he is paid a fixed monthly salary and is not allowed to take anything of what is offered to the gods by their votaries. For receiving these offerings a special box is kept on a bench before the pedestal opened only by the founders of the temple on certain days of the week. The space reserved for performing the circumambulation is about 50 ft. in circumference. All the expenses connected with the temple are at present borne by

its owners, who however intend shortly to build a range of buildings, the rent of which is to be applied to the payment of those expenses. A certain portion of the vacant ground has been set apart for building the chawl.

The temple is elegantly built and the arrangements made in and about it so pleasant that if a person fatigued with long walk went to it and sat there for a while he is sure to forget the pangs of fatigue. The temple has a tall dome on which brass plates are fixed and on its top a flag is set up. Black stones are used in the construction of this temple while its dome is built of bricks and cement. The floor of the sanctuary is paved with marble slabs. The space embraced in the sanctuary measures about 10 feet long and about 20 feet broad. Outside the sanctuary stone pavement is made about 28 feet long and about 7 feet broad. Next comes the Sabhamandap intended for the visitors at the temple to take *darshan* of the images from, for no one excepting the worshipping Brahman is allowed to enter the sanctuary on any account. The *manadp* is about 27 feet in length and about 39 feet in breadth. Two niches are made on the outside of the front wall of the sanctuary one on each side of the entrance door of the sanctuary. They are 3 feet high each. They have arches with small domes in one of which is set up the image of Ganpati and in the other that of Garud. Ganpati is set up on a pedestal about half a foot high, its *sond* or trunk is bent towards its left side, a white *pitambar* or waistcloth forms its garment, *gandk* or sandal paste is horizontally applied to its brow, on its head, crown of the shape of a cap is carved, it has four arms, in one holding a *Parshu*, in the other a lotus, in the third a *mal* or rosary and in the fourth a *rati* or cup with balls or *modaks* and a sacred thread or *Janve* runs across its body. The image is made of marble and variously coloured, showing taste and dexterity on the part of its maker. In the other niche is set up the image of Garud. It is in a standing posture and made of marble. It is represented as having wings, a waistcloth or

yitambar, a *shela* or sash and as standing with joined hands. In the sabhamandap and near its door is constructed a square sanctuary and in the sanctuary is erected a pedestal of the height of about 5 feet and over it stands Maruti with his face towards the god Ram and with joined hands as though ready to execute the orders of his divine master. A *gadā* is shown as lying near the side of Maruti, and Maruti is himself represented as having sandal applied to his brow perpendicularly, garlands put round his neck and sacred thread thrown across his shoulders hanging downwards. Both these images and the dome are made of marble.

On each of the right and left hand sides of the sabhamandap are three windows. The same number of windows is left on the upper storey, the storey being used as a gallery for the use of the female portions of the visitors on occasions of *Kirtan*. In like manner two windows are made on each side of the entrance door of the sanctuary. The wooden railing of the gallery has yet remained unfinished. So is the door work yet unfinished. The stair case of the upper storey lies to the right side of the temple.

The big day celebrated in this temple is the Ramanavmi *utchhav*. It continues for four days when *Kirtan* takes place in the temple. On the night of the Ramanavmi day Palki Procession takes place accompanied with Chavghada drums and groups of Bhajankaris. The Procession goes to Poryabavdi, Naigam, Matunga and Parel and then returns to the temple. At noon of the same day the birth of Rama is celebrated when new clothes are put on the images.

Two wonderful events are said to have occurred in connection with this temple. The first is as follows:—While the temple was under construction a large sum of money had to be spent on the water carriers or Pakhalwale for water. All the three owners of the temple therefore joined together

and sat thinking over the matter dispondingly. In the mean time one of them perceived water oozing from the ground at the distance of about five feet from whence they were sitting. Not long after the water began to flow more copiously, so much so that the owners of the temple had a sufficient supply of water till they completed the building. The municipality suspected that a water pipe had somewhere burst, they therefore made inquiries but no trace as to whence the water came. After the temple was completed the water stopped of itself. The other event was that on the right side of this temple lives a Parsi who had in his service a Parsi cook of about seventy years of age. One night he saw in dream a handsome woman richly dressed and heavily laden with jewellery arrive as far as that road, a Brahman following her. The Brahman asked him if he saw a woman of the above description passing that way. He replied he did, upon which the Brahman said now that the temple is complete why do not its owners instal in it the images. This woman has come to live in the temple. While this conversation was going on, that very woman returned and bade the cook to ask the owners of the temple as to why they did not yet instal in it the images, now that it was complete. After having had this dream he awoke and with surprise looked around, but saw none there. The following day he communicated his dream to the three founders of the temple. They therefore immediately consecrated the images in the temple. On the consecration day another wonderful event occurred. On that day the owners of the temple received a message from some of their castemen to say that if the images they had consecrated truly represent Rama and other gods, it should rain that day and it rained although there were no signs of rain in the sky.

About 25 persons daily visit the temple and about 500 on big days and about 2,000 persons accompany the Palki procession. The big days are the four days of Ramnavmi Jetha (May June), Vad 14th, that day being the temples

consecration day, on that day also Kirtan takes place ; and *Ashadhi* and *Kartiki Ekadashis*. There is no *Pimpal*, *Vad* nor any other tree there. Outside the temple there are two stone built *dipmals* one on each side of it. One is built at the cost of Narayan Patil and the other at that of Arjun Gurav. Their worship is performed on the *Jesth* (May June) *Vad* 14th. Behind the Dipmals there is a round post at the top of which a plank with round holes is fixed, the holes being for setting up flags or *nishans*. There are seven bells hung up in the temple and near there Narayan Jasuji Patil has built a tank.

No. 82.

VITHOBAS TEMPLE.

While entering Vithalwadi Street from Kalbadevi Road about thirty five yards Northwest of the Street is Vithoba's temple built by subscription about a hundred and twenty years ago (Shake 1695) on the spot of ground given by one Vishwanath or better known by the name of Visu Shamji a Prabhu by caste. The temple has in front a stone and lime tile roofed dwelling like hall and behind the hall the shrine with dome and pinnacle. To the right of the temple while entering it is a water step well or *pokhran* and in front between the temple and the road are three tall light pillars or *dipmals* of which two are of brick and lime and one of stone and which are filled with lamps on Tripuri (October Novr.) full moon and other high days. In an enclosed veranda outside of the hall is a group of gods, a stone Ganpati $2\frac{1}{2}$ feet high, a small stone Nandi or Bull, and stone brass *Kavach* covered Ling and close to the Ling a black Parvati about eighteen inches high. The group also includes two red Marutis one half foot and the other four feet high and close to them two small stone images of Vithoba and Rakhmai. In the corner of the hall a big seated bull of stone faces the shrine and between the hall and the shrine a tortoise carved slab is let into the floor. The hall has an upper story or gallery supported by square wooden pillars. Ordin-

nary worshippers on crowded days sit under the gallery and the open central place is lined with cushions and set apart for the musicians and the leading members of the congregation. The gallery is allotted to woman and partly boarded off as dwelling rooms for the temple keeper. The shrine is a separate room from the hall, entered by a door. Near the back wall with room behind for pradakshna or circling path on a stone platform about two feet high are two black stone images standing with arms akimbo. Vithoba two feet high in turban or silver tiara, waistcloth coat and sash with sandal marked brow in Marathi dress, and on his left Rakhmai about a foot and a half high in Marathi robe and backed short sleeved boddice, her brow marked with a small red lead circle, in pearl nosering, *mangalsutra* or lucky marriage neck thread, gold bangles and on high days ornaments of gold silver and jewels. Both Vithoba and Rakhmai have necklaces of sweet basil leaves and round Rakhmai's topknot is a chaplet or *vini* of sweet flowers. Behind the images is a large mirror and over their heads on all high days is hung a silver plated canopy or makhar offered to the temple in 1890 Paosha (Dec. Jan.) full moon, Shake 1947 by Hansraj Ganji a Bhatya merchant. The keeper a Konkanasth Rigvedi Brahman daily in the morning bathes, dries and dresses the gods. On Vithobas brow sandal and on Rakhmais red-lead he sticks grains of rice, decks them with flowers, bows before them, kindles incense sticks and repeating verses waves lamps and flaming camphor, offers sugar and milk, lays on their heads a few grains of rice and flowers and retires with a bow. In the afternoon he offers the gods *mahanavai* consisting of cooked food. About five the keeper reads Scripture or Puran and about eight with the beating of kettle drum and the clashing of bells comes the light waving or *Arti*. At eleven the keeper takes two small brass images of Vithoba and Rakhmai lays them in a small cot in the sanctury and fans them to sleep with a whisk of peacocks feathers. At these daily services ten to twenty

worshippers almost all Gujaratis attend. Vithobas chief season is during the rains when most of the other guardians are asleep. The special honour shown to him during the rains especially at his birth time is interesting as showing a connection with the Budhist rainy season festivals. Every afternoon during the rainy four months of *Chaturmas* a song and sermon is held the bearers who number about one hundred to two hundred making a small subscription or *bidagi* for the preacher. On the rainy season elevenths or *Ekadashi* 400 to 500 worshippers chiefly Gujaratis including Marathi speakers assemble. The approach to the temple is lined with Maratha flower growers and market gardeners with baskets of basil leaf garlands. Each worshipper takes a garland, a pice or two and enters the temple rings the bell bows low before the gods and hands the necklace to the keeper who puts it round the necks of Vithoba and Rakhmai. The worshipper then marks his own brow with the sweet powder called *bhuka* and standing before the god with joined hands and bent head murmurs, 'O Pandurang bless us.' Of the rainy season elevenths the chief is the waxing eleventh of Ashadh (June-July) when one thousand to two thousand people attend and the gods sandals or *padukas* are with drums and pipes and bands of singers carried in a litter or *palki* through the Marathi speaking quarters close to the temple. The same ceremony is repeated during the waxing eleventh of Kartik (Oct. Nov.) The chief yearly festival *utchhar* which lasts during the full moon and first seven waning days of Bhadrapad (Aug. Sep.) is the birth time of Vithoba. During the first eight days the Bhagvat is daily read and the temple brightly lighted at night. On the eighth Vithobas birthday Bhagvat is read at midnight till the birth moment, when the congregation rises in joy and fill the air with flowers and red powder. On the day after the birth day ginger and sugar are distributed and Brahmans are fed. The birth day attendance is generally over two to three thousand. Besides days specially sacred to Vithoba

the birth time of Rama the Ramnavmi or first nine days of Chaitra (March-April) and of Krishna the Gokulashtami or the eighth of waxing Shravan (July Aug) are held in high honour since Vithoba Rama and Krishna are all incarnation of the guardian Vishnu. On those days over the silver canopy or makhar is built a bower of plantain trees and the temple is decked with mango branches and brightly lighted at night. The lighting and other charges are met by the keeper who in addition to what he gets by begging, and offerings, enjoys the rents of a set of lodging or *chals* close to the temple. In the service of the subordinate deities especially of Mahadevs Ling the keeper is helped by a Bhopi. All the year round a pitcher or *abhishekpatra* filled with water is hung over the cone and constantly dropping on it through a small hole keeps it cool. On Mondays and on Shivratrias the waning months especially on the Great Shivratrias in Magh (January Feby) the standing brass lamps are lighted and a mirror set behind the *Ling*. One hundred to two hundred visitors chiefly Gujarati speaking Hindus attend, throw large quantities of *belagle* marmelos leaves and offers mango blossom the gift dearest to Mahadev on his Great night. Besides his weekly Saturdays special service is done to Maruti on his birth day or Hanuman Jayanti the *Chaitra* (March-April) full moon. Large numbers of visitors chiefly of the Gujarati speaking classes encircle the gods neck with *rui* flowers and leaves, lay copper or silver before him and pour over his head leaf cups or *drons* full of oil red-lead and *udid* pulse.

No. 83.

MOHANI'S RAMA.

Within the Mugbhat limits on the north side of the road that runs from Bhuleshwar to Palav Road is a dwelling like upper storeyed temple of Rama dedicated in Shake 1794 (1872) by an ascetic or Bawa named Mohani. Attached to the temple is a *pushkarni* or stepwell and in front of it a lamp pillar. The building is entered by a richly carved

wooden door with a small Ganpati in the centre of the lintel. The inside is well furnished with hanging chandeliers, wall lamps, mirrors, pictures and bell. The hall has an open central space. It consists of a lower room or hall with tasselated white and black marble pavement set apart for male worshippers and round all four sides runs an upper storey or gallery for the use of women during the crowded days of Ramas birth tide ceremonies. The shrine is the walled inner portion of the hall. On the right wall of the hall are two shuttered recesses and between them a gilt framed and tasselled picture of a Prabhu named Narayen Pandurang who helped in the management of the temple. The rich marble pavement which costs between 500 and 550 Rupees was presented by Lakshumibai the wife of Narayan Dabholkar. The first shuttered recess is empty. In the further recess in front of a framed photograph of Mohani Bawa on a square wooden stool are the ascetics sandals and those of his ascetic son Tatia. In a glass case fastened to a post close to the recess is a stone image of Maruti with Rama on his right shoulder and Lakshuman on his left.¹

In the wall on either side of the shrine door is a brass barred niche each with a well carved white marble image about one foot high. In the left niche is Datta leaning against a cow; in the right niche smeared with red lead a

1. This Rama and Lahshuman bearing Hanuman belongs to the episode in the Ramayan where the defeated Rawan calls to his aid his giant brothers Ahi and Mahi. They enter Ramas camp at night find him and Lakshuman asleep and carry them off to present them to the man eating goddess Bhadra Kali. Hanuman awakes finds Rama and Lakshman gone, knows what has happened and going to Bhadrakalis temple knocks aside her image opens a hole in the roof closes the door from the inside and takes the godesses place. Ahi and Mahi bring their offerings Hanuman tells them they must offer their victims before the door is open by dropping them through the roof. Hanuman catches Rama and Lakshuman as they fall. He half opens the door lets in Mahi and rushes him, again opens the door and crushes Ahi as he enters. In delight Hanuman lifts Rama and Lakshuman on his shoulders and bounds back to the camp.

handsome Ganpati 6 in. high. Inside of the shrine foot prints carved on a stone altar mark the grave of the ascetic Mohani. On a high stone throne behind Mohani's alter are four standing figures three to two and a half feet high. Of the four figures Rama in the centre with Lakshuman his younger brother on his right and his wife Sita on his left are of white marble in rich silk robes ; Rama and Lakshuman in silver tiaras, pearl necklaces and flower garlands. Sita covered with jewels and with a sweet garland round her topknot and another round her neck. In the left gallery is a glass case with a clay image of Mohani Bawa. The daily service of the gods and the washing and cleaning of the shrine and temple are entrusted to a Deshasth Yajurvedi Brahman who is paid Rs. four a month out of the temple funds. The temple funds which besides the offerings consist of the certain lodging houses or chawls are managed by and besides the offerings give support to the three grandsons of Mohani Bawa who were born to him before he became a *Sanyasi*. The Brahman keeper thrice a day performs the service of the gods. About 7 in the morning he undresses the images and bathes them in the five nectars or *Panchamrit*, milk curds, clarified butter, honey and sugar, washes them with water, robes them afresh, marks their brows with sandal paste and rice grains, lays flowers on their heads and round their necks, drops sweet garlands repeating each step in the process a Sanskrit couplet. Incense is burned and clarified butter lamps are waved before the images. Sugar and some sweetmeats are laid on the throne as a food offering or *naived* and the keeper ends his service with a low bow. This service is generally attended by about five or ten Brahmans including children in the neighbourhood who attend in the expectation of getting sugar or sweetmeats to eat. The keeper takes the water in which the gods have been bathed and as *tirth* or holy water pours a spoonful into the hollow hand of such worshippers as desire to

have it and who sip it or secure an extra ladleful or two for the use of some sick one at home. About noon the keeper offers them cooked rice, pulse and vegetables as *naived* and withdraws with the *naived* which he himself eats. The midday service is seldom attended by any. The third service between seven and eight in the evening is the lamp waving or *Arti*. While the worshippers who number ten or fifteen all of them men ring the hanging bells, beat the kettle drum, clash cymbals and clap hands the keeper standing in front of gods waving a saucer with camphor flame in his right hand and ringing a long handled bell in his left hand. Sugar and sweetmeats are offered and handed among the worshippers as god-in-dwelt-favour or *prasad*. During the four rainy months or *Chaturmas* daily service of Scripture or Puran reading is held. The two special honouring or *utchavs* are Ramas birth time the first ten days of *Chaitra*, when Scripture readings and sermons are held daily and the temple lighted at night and Brahmans feasted and especially on the ninth the great birth day two hundred to three hundred worshippers chiefly Marathi speakers of about all except the lowest classes attend. The second raising or honouring is on the day before the *Bhadrapad* (August September) full moon the holy twelfth or *punyatithi* of Mohani Bawa when with sermons and reading, Brahman feeding and at night with lamp lighting the foot prints are adorned with flowers and garlands and receive special reverence from all worshippers.

No. 84.

MARUTIS TEMPLE.

This temple which has no dome but a tiled roof is a private property situated on the Sion Road and founded by one Mahadu. There are two images of Maruti set up in it, one taller than the other, $3\frac{1}{4}$ feet and one feet high. The images are rubbed over with red-lead and on each side of them is hung up a bell. There is an iron railing between the inside and the outside and the space reserved for circling

the gods measures about 18 feet in circumference. The sanctuary portion of the temple is about 16 feet long and about 8 feet wide, and the space embraced within the audience hall measures, about 26 feet long and about 18 feet wide. The *mandap* has walls only on three of its sides and is divided into two parts by an iron railing. A lamp is kept constantly burning near the images. The birth of Hanuman is the only *utthikar* celebrated in this temple.

Outside the temple and on the right side of it there is a Pimpal tree at the foot of which is placed Mahadev's Shalunki made of marble. Worship is performed of this god daily in the morning.

No^o 85.

RAMA'S¹ TEMPLE.

This temple is situated in Kumbharwada and was founded by a Kumbar or potter. Though a potter both by caste and profession, yet he possessed much landed property and this temple forms a part of it. He founded this temple in

1. Rama was born to Dasharath King Ayoda as his son to slay Rawan King of Lanka who had ten heads and twenty arms. Rawan by performing severe austerities secured from Brahma a boon which rendered him invisible. He became haughty, caring neither for gods nor man. He made some of the gods to work as minors and menials at his court and for the least omission or error on their part inflicted upon them severe punishments. Having got disgusted with this treatment, they waited upon Vishnu and prayed to be relieved from the thralldom of that tyrant. The Brahmans also in their turn went to Vishnu, because of their being disturbed in their religious performances, and so did the cows who were mercilessly butchered by him and his agents. Vishnu thereupon took birth in the family of Dasharath and in order to have a fellow actor to play with him on the stage, he made his spouse Lakshumi to take birth like himself and was born in the family of Janaka King of Mathila the present Behar, as his daughter and named Sita.

Dasharath had three other sons Lakshuman, Bharat, and Shatrughan by his second wife, Rama being by his first, but they lived as *saga* or full brothers, born of the same father and mother, and were placed under the tuition of Vashistha who brought them up in religion and archery. Their first exploit was against Tratika a female demon who troubled Vishwamitra and other sages in their devotion and meditation. The giantess was killed and the Rishis left in peace. While returning with

close proximity to his house. It has a houselike appearance having a tiled roof instead of a dome and pinacle. That it is a temple can only be discerned by the fact of a *nishan* or flag having been fixed near it. It has both a sanctuary

their tutor Rama learnt that Janaks daughter Sita had laid a wager that she would give her hand in marriage to one who should break a certain bow. Rama expressed his desire to Vashisth to go there. Vashisth laughed at the idea for he was a mendicant and in the garb of a medicant and his pupils who were in no better attire, and as such he did not understand how people so beggarly clad could be allowed ingress in the *mandap* or bower. At the impulse of the moment, however, Vashistha yielded and together with his pupils found his way in the assemblage in a remotest corner. From there Rama beheld one King after another going to the bow bending himself down to lift it up and failing in the attempt returning to his seat disappointed. Some of those present did not even leave their seats having seen their betters in the sad predicament. Rawan was present on the occasion though he was not invited by Janak. He was exceedingly wrath with Janak for omitting his name from the list, but he consoled himself saying such omissions are usual in the hurry and hurry of business. Like Rama, the ten headed Rawan too witnessed the disappointment which the Kings and others had met with. He laughed in his sleeves at their folly and rashness in attempting to do what was beyond their strength. He rose from his seat, adjusted his dress and weapons of war he carried about himself and going to where the bow was, in a loud voice extolled his prowess, saying such a task he alone was capable of performing. He then bent his huge body down to raise the bow above the level of the ground and unlike the other potentates he did raise it up though only half way but while trying to raise it up higher he lost his balance and fell down on his back with the bow upon his breast. He groaned under its weight and would have been lost to himself had not Rama come forward and with the big toe of his right foot pushed it off from it and broken into two thus carrying out the wage in all its details. Rama was upon this hailed with acclamations of joy and Sita who had all along her eye upon him on account of his tender form, gentle demeanour and endearing and bewitching appearance rejoiced at his success and put round his neck a garland of flowers, meaning thereby that she had accepted him as her lord and husband. Soon after their marriage was solemnized and they all returned home, the four brothers to pay homage to their parents who were greatly pleased with their achievement.

Now Dasharath was getting old and unable to rule, he therefore resolved to abdicate the throne in favour of Rama, first because he was his first born son and secondly because he had seen in him the concentration of all qualities entitling him to that distinction. Kaikai, Dasharath's second wife became jealous of Rama her steps son and reminded her husband of the promise he had made to her on some former occasion in appreciation of her conduct. The promises were to give her what she might demand of him. When he made them he then and there offered to rectify them, but his wife reserved her choice until some future occasion and this was

and an audience hall. In the former are set up on a stone pedestal four white marble images. One is of Rama, another of Lakshuman, the third of Bharat, and the fourth of Sita. The first three images are about two feet high.

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the occasion on which she meant to avail herself of those promises. Dasharath asked her to mention what she wanted and she said the first thing was that her son Bharat should be placed on the gádi in preference to Rama, and the second thing was that Rama should be banished to wilderness for a period of fourteen years. He received this reply with horror and begged of her to ask something else, but she was invulnerable. He had therefore no alternative but to comply with her wishes. Having gained her object she exulted but Bharat was grieved for he loved Rama more than himself. He declined to ascend the throne after his fathers death, but left it vacant, managing the State affair's only as Regent. Agreeably to his step mother Kaikais desires, Rama left Ayodhya for the forest called Dandakáranya, his wife Sita and his brother Lakshuman following him against his wishes. While in the forest and leading a forest life Lakshuman came across a giantess named Surpanakha, Rawan's sister who proposed to him terms of marriage. He indignantly refused the offer, but she threatened him with death if he persisted in his refusal. He became more vexed and in the heat of passion cut off her nose and ears. She vowed vengeance and going to her brother asked him to give it effect. He ordered Marichi an attendant of his to go to the forest in the disguise of a beautiful stag and lurk about Ramas dwelling. Sita caught sight of the animal was taken in on account of its elegant form and expressed to her husband her desire of possessing it. He pursued and pursued it till both were out of sight, Luksuman being left behind in charge of Sita. Shortly afterwards Lakshuman heard a cry for help in the tone of his brother, he therefore took a handful of ashes and with it traced a line round their habitation, bidding Sita not to outskip it under any circumstance until his return. He then left in search of his brother tracing his footprints. Rawan dressing himself like a mendicant, appeared at the outskirts of Ramas hut and begged alms. Sita came to give it him but as she was within the threshold of her hut, he said that as religion forbade alms being both given and received while the giver was in the place she was in, she crossed the threshold and the moment she was quite outside the line of ashes, he lifted her up on his shoulder and ran away with her to his place. On the way, however, knowing she would be searched for by her husband and to enable him the better to find out her trace, she dropped on the ground during her journey, ornaments from off her person one by one, crying at the sametime over her misfortune. The two brothers returning to their hut and finding Sita missing gave vent to their lamentations. They set out searching for her and on the way discovered an ornament of hers lying on the ground. A little further on and they came across another ornament. They thus prosecuted their search till they arrived at Rawans place where she had been concealed by him. Rama demanded back his wife from Rawan, but he refused to give and a battle ensued ending in Rawans defeat and death. Having gained success Rama took Sita and accompanied by Lakshuman returned to Ayodhya where he was appointed King.

each and the fourth about a foot and and a half in height. In the audience hall are built two small temples, in one of which is Ganpati and in the other Maruti, both about two feet high each and rubbed over with *shendur*.

Near the temple is built a Dharamsala in the open central square of which a pimpal tree is planted. Near this tree stands another temple small in size in which Shiv-Ling or Mahadev's emblem is set up. There is before it the stone Nandi, Mahadev's fond riding animal. Close to this small temple there is a *samadi* or tomb of a saint whereon are placed two stone *padukas*.

A Gujarat Brahman is employed to perform the daily morning worship and the evening *arti* of all these images. The worship time is eight in the morning and the light waving at nine in the night. After the waving is over, *naived* is distributed among those who may be present at the time. The *arti* ceremony is gone through in the following order :—First of Ramji, then of the other three images occupying the same pedestal, next of Maruti and Ganpati and lastly that of the Lingam. The keeper is a paid servant of the temple and as his monthly emolument is small, he is allowed to take for himself what may be offered to the gods by the worshippers. All the expenses connected with the temple are borne by the founders family. Clothes for the idols such as turbans, waist-cloths, sashes and bodices and all utensils necessary for worship are also supplied by the founders family. Mirrors are hung up behind the images, hanging glass globes and other furniture form the temples furniture. The temple is coloured and painted according to oriental fashion and taste for the *utchhar* or big day occasions. The big day celebrated in the temple is the Rammnavmi day when full light is made in the temple, the images bathed with the five nectars, milk, curds, butter, sugar and

honey, saffron pigment instead of sandal is applied to the brow of Rama, garlands of Tulsi leaves and of sweet-smelling flowers are put round the necks of all the four images standing on the pedestal, *Kirtan* is made expounding the objects and reasons of the god incarnating himself at the particular juncture, relating his parentage and narrating incidents in Ramas life. At birth time music is played, hands clapped by the audience, *gulal* thrown about and *sunthowda* freely distributed. After that the people present both males and females make an humble obeisance to the gods and disperse, not however, before doing a similar thing in reference to the other images and going round the Pimpal tree. It is the belief of the people that by mere repeating the name of Rama evil spirits immediately make themselves scare and therefore if a person dreams a bad dream, or is frightened at any thing more especially in the night he murmurs to himself 'Rama, Rama, Rama,' and this doing not only takes aways his fear, but on the contrary makes him bold.

The circumambulation ground runs over about forty feet, and the average daily attendance at the temple is about twenty-five persons, but on big days such as *Ramnavmi*, *Janmashtami*, *Gokulashtami*, and *Ashadi* and *Kartiki Ekadhis* their number is seldom less than one hundred.

NO. 86. VITHOBA RAKHMAI'S TEMPLE.

The temple at the other side of the step well was founded by a carpenter widow named Maribai. It is dedicated to Vithoba and his wife Rakhmabai and to Krishna and his wife Radha. Vithoba and Rakhmabais images are of black stone one and a half and one foot high. Krishna and Radha are of white marble, one foot and 9 in. high. All four images are set on a stone throne or altar in the sanctuary. The hall or sabhamandap is used for Puran readings and the sermon and song services called *Kirtans* which are usually held

during the rains or *chaturmas*. These services cost the owner of the temple nothing. The Puran readers and the Hardasas who conduct the *Kirtans* trust for payment to chance and to the favour of the gods whom they serve. In front of the temple one at each corner is a light pillar or *dipmal*. The pillar was built in 1744 by Shevantibai a carpenter widow. The other pillar was built by Rakhmabai also a carpenter widow on the 1st May 1848. Ekadashis or elevenths both the ordinary and the *Ashad* and *Kartik* are sacred to the deities of this temple. On these days garlands of basil leaves are fastened round the necks of the gods ; separate leaves of the same plant are offered to them ; and *ubir* or scented powder is applied to their foreheads. The rites are performed by a Brahman who after the offerings are over, rubs the worshippers brows with sweet powder. Gokulashtami day is also celebrated with great pomp, show and merriment. During the day garlands of sweet basil leaves are thrown round the necks of the images ; and they are robed in rich new dresses their brows are rubbed with scented powder, music is played, a sermon or *Kirtan* is preached, offerings or *prasad* of sweets are distributed and prayers offered by every one present. At night the temple and the lamp pillars are ablaze with lights. Some people keep all elevenths as fast not eating until the morning of the twelth when they offer uncooked food to Brahmans.

No. 87.

MAHADEV'S TEMPLE.

On the east side of the Girgaum Road about midway between the Portuguese Church and the French Bridge are two temples separated by a step well or *pushkarni* which has a stone bench round three of its four sides. The well was built on the 11th May 1848 by Gaurabai a widow of the Sutar or Carpenter caste. The supply of water which is used both for drinking and washing generally runs rather short

before the beginning of the rains. Of the two temples which this step well separates that to the west of the well was founded by Vithoba Jivanji a well-to-do Carpenter and is better known as Vithobas temple than as Chandrashekhar Mahadev to whom it is dedicated. The temple was built in 1715 that is about the same time as the Bombay Cathedral. It is of well dressed dark and white washed trap and consists of a hall and a domed shrine painted in stripes and topped by a wooden cupola. The outer face of the back wall of the hall has niches with foot high images of Parvati and Ganpati. In front of the sanctuary door is Mahadevs Bull or Nandi. And in the floor between the Bull and the door is a carved tortoise. In the floor of the sanctuary is a Lingam generally covered wite a brass mask. In a niche in the wall behind the Lingam is a statue of Parvati. To the left of the temple steps with an iron trellis door is a shrine of Maruti or Hanuman to whom on Saturdays, *rui* garlands, and *shendur* are offered. For the daily worship a Brahman is engaged. He performs the worship twice a day in the morning and in the evening when lights are waved, hands clapped, bells rung, kettle drums beaten. In front of the temple is a tall lamp pillar which is fully lighted on the Tripuri Pornima when booths are set up and a regular fair held.

All Mondays, especially Shravan Mondays are sacred to Mahadev. But the chief day is Mahishivratra in February. On all high days large quantities of Mahadevs favourite *bel* leaves are offered. Some worshippers offer them by hundreds, others are content with an offering of five leaves or even of only one. Unless prevented by mourning or other obstacles for five years after marriage on Shravan Mondays newly married girls offer a handful of rice or other grain called Shivamuth or Mahadevs handful. During the *chaturmas* or four rainy months every afternoon Puran is read by a Puranic and Kirtan is preached by a Hardas. Neither the Puranic nor the Hardas receives any stipend from the owner

of the temple. Their receipts depend on the gifts made by the hearers, the amount of which varies with skill and tact of the preacher. The temple expenses are met by the Trustee of its founder.

NO. 88.

DATTA'S TEMPLE.

In Vidyarambhai palm garden on the Thakurdwar Road are two temples dedicated to Shankar, the other to the triune Dattatraya or Datta. The origin of Dattatrayas temple is connected with the *Audumbar* or glomerous fig tree between the *chal* and the rest house in the garden. About twenty years ago Mathura a famous singer used every morning to make a certain number of circles round the fig tree. She built a masonry plinth about two and half feet high round the tree. On the plinth she set two wooden sandals and employed a Brahman named Govindbhat to watch and worship them. Govindbhat raised a shed and in place of the shed Mathura built a small temple. After Mathuras death Govindbhat by subscription enlarged the temple and set in it a white marble crowned image of the six armed god with a *damaru* or drum in one hand, a *shankh* or couch shell in the second, a *mal* or rosary in the third, a *kamandalu* or water pot in the fourth, a *kamal* or lotus in the fifth and a *trishul* or trident in the sixth. Besides the image of a cow on the right and that of a dog on the left there are two more images of cows, one on each side of the god. On either side of the front door of the temple is a window and in the window images on one side of Jaya an on the other of Vijaya. In the veranda inside of a railing are an iron bound gift box and two small stools and a metal dish with a pair of wooden slippers. Opposite the temple is a rest house in the back wall of which is fixed a picture of Datta. On a marble slab in front of the main door are carved the words Govind Vishwanath Chunekar, Shake 1797 (A.D. 1875). At the entrance on the floor is a marble slab.

with the front of a cows hoof and over head some glass globes. On either side of the throne or altar a tall brass candle is kept always burning. In addition to daily morning and evening services, about eight on every Thursday evening a *Kirtan* takes place and a special *Arti* or light waving ceremony is held and possessed food or *prasad* distributed. On high days the chief is Datta-Jayanti or Datas birth day in December when the reading of Puran, sermons and singing and the distribution of sacramental or inspired food lasts for three days to an accompaniments of lamps and fireworks. The rejoicings in honour of Ramas birthday are almost as spirited and long continued.

No. 89. BABULNATH'S TEMPLE.

On a cleared outstanding terrace about half way down the south-east place of Malabar Hill a little south of the Tower of Silence stairs stands the temple of Tekriwala or Hill dwelling Babulnath. A flight of steps through an old world garden with a colony of ascetics and a shady shrine of Bhavani hung with red lacquered hands, legs, and cradle the tank offerings of those, whose hands and feet the goddess has cured and whose cradle the goddess has filled, leads to the north side of the terrace shaded by lofty Pipal trees. The chief object of worship is in the centre of the shirine a black cone of Mahadev or Shivling with a brass *kavach* or covering. In the hall facing the shrine is a black stone bull with silver plated horns and between the bull and shrine a stone carved with a tortise. In the back wall of the temple is a stone Maruti. To the left or south are two aged pipal trees. One has at its foot two stone seated bulls, a redstone Maruti about four feet high and the other Munjoba the treded but unmarried Brahman lad whose dissatisfied bachelor spirit was laid by having the thread ceremony performed on the tree and the image set at its foot. The Gujarat Audich Brahman the keeper of the temple does the

service of Maruti and Munjoba especially on Saturdays offering them *rui* garlands red-lead and *udid* beans. The black cone the chief object of worship is said to have been found about 1780 in making the Hornby Velard. It was taken by a Marathi Carpenter named Babul who cleared the terrace built a small shrine and installed the god. In honour of its finder and founder the cone is known as Babulnath or Babuls Lord. From the first, the beauty of the site and the easy distance from the city made the shrine popular. A new and larger temple was begun in 1836 and completed about 1840 chiefly by subscription among the Gujarat trading communities of Banias and Bhatias. A Gujarat Brahman of the Audich Sahastra division was appointed keeper. And a claim of the Parsis to the land round the temple was successfully contested in the High Court in the interest of Babulnath appeared to a Bhatia and directed him to rebuild the temple. The Bhatia told his dream and many wealthy Banias and Bhatas joined to carry out the gods' wishes. The work is now well advanced. A handsome stone cross carved shrine dome and spire with a roofed shrine circling terrace supported on richly carved stone pillars and a handsome stone pillared hall are nearly complete. The space in front has been enlarged and surrounded by stone benches. Though the carving is somewhat rough and coarse on a scale too massive for the size of the building the temple is effective and interesting as a revival of the fire-uaslan Hindu style. A large grey marble slab in the outer face of the front wall has the names of all donors of over Rs. 100. The Gujarat Brahman keeper has quarters in one of the temple outhouses. He sees the lucky light or Nandadip as always burning makes the morning service and the evening light waving with bells, cymbals and kettle drums. These services are daily attended by 15 to 20 visitors chiefly Gujarat Brahmins, and other middle Marathi speaking castes who touch

the hind parts of the bull, drops grains of rice on its head, ring one of the hanging bells and standing at the shrine door pass in to the Brahman an offering of cocoanuts, plaintains, or grain to be laid before the god, pray with folded hands and bent head, have their brow marked red, circle the shrine one, three, five or one hundred and eight times, visit and drop some grain and *rui* or other flowers over the Maruti and the Munjoba and withdraw. On Mondays the visitors numbers 200 to 300 including Bania and other Gujarat castes and on Shrawan Mondays there are gatherings of over 1000. Shivas waning months of Paosha (Dec. Jany.) are also largely attended. The other chief day is the spirits no moon or *Pethori-amavasia* the last of *Badrapad* (Aug. Sep.) Then the temple and terrace are thronged and large offerings are made

No. 90. RADHA KRISHNA'S TEMPLE.

On the Pallow Road within the Thukurdwar precincts are four or five temples, some large others small, some near to, the chief shrines, others distant, some dedicated to one god some to several gods. Radha Krishna's temple is one of those dedicated to more than one god. On a stone throne or altar in the shrine of the temple stand Radha and her husband Krishna. Radha is a foot high of white marble and on her right is Krishna in black marble three feet high holding a flute. Beyond Krishna is seated a foot high white marble Lakshmi ; next to her is sitting white marble Narayan and next to him a three foot high white marble Ganpati. The temple is a brick and cement structure with a wooden cupola. It is divided into two apartments the sanctuary where are the images and the hall where during the rainy months Purans are read, the Puranic sitting on *vyaaspih* and expounding the sacred writings while his hearers squat on the ground below on his two sides and front. In each of the two nches outside the front wall and on either

side of the door leading into the sanctuary are the images of Garud and Maruti. They also are made of white marble and are each one foot high. The image of Maruti is covered with red lead or *shendur* mixed with oil. The idols are worshipped twice a day in the morning and evening. The morning worship which is generally longer than the evening is performed by a paid Brahman who is also paid for the cooked food or *naivedya* which he offers to the gods daily bringing from his house. In the morning worship, the images are bathed, wiped dry, dressed and have their brows decorated, the male deities with sandal, the female deities with vermillion; flowers are set on their head, and flower garlands are hung round their neck, sacred verses are repeated and prayers offered. Lighted lamps and flaming camphor waved, each detail being accompanied with suitable verse. The evening worship is limited to the putting of flowers and flower garlands, the waving of lights, the ringing of small and large bells, the beating of the large drum and the distributing of prasad or god possessed food among the few worshippers. On high days such as Gokul-ashtami or Krishnas birthday, and Kartik elevenths, on Ramas birthday, on Shrawan Mondays, and on Shivas great night, the number is larger but never considerable. Besides the images already mentioned is a Shiv ling to which on Mondays especially on August Mondays and still more on Shivas great night in February, thousands of *bel*, leaves are offered. To the Ganpati on the throne or altar on the bright fourth of each month and to a special extent on Ganpatis fourth in Shravan offerings of *durva* or bent grass are made. Besides his pay the keeper has a right to all offerings on condition of meeting the charges of worship. Vows are made and performed sometimes with, sometimes without a hint or punishment from the god whose fulfilment of the prayer has not been followed by the fulfilment of the vow. Round the altar or throne, space is left for circling the gods. The gods

are daily circled by the keeper and by visitors from one to 108 times.

NO. 91. HARI BAWA'S TEMPLE.

In Dhuswadi Lane about twenty yards from the Pallow Road a upper storied building with plain entrance door and tiled ridged roof a dwelling house in appearance is the shrine known as Hari Bawa's temple. Inside of the door on entering is a large bell. The ground floor is divided into a hall and shrine. The hall occupies the bulk of the room an open central space surrounded with pillars bearing the gallery of the upper storey when women gather on high days when Kirtan or sermon and song services are held. During high days the open central space is filled with leading members of the congregation. The rest of the men fill the aisles under the galleries. The shrine is the back portion of the hall walled off with masonry. It is thickly hung with lamps and lanterns and on the back wall is a large mirror. In the shrine on a stone pedestal or throne about two feet high is a white marble Rama with gold ornaments and rich silk and gold Marathi dress holding a bow and an arrow. On Ramas right is Lakshman of the same height, material, and dress and like him armed with bow and arrow. On Ramas left about 1½ feet high is a white marble Sita in rich silk Marathi boddice and robe, decked with gold and jewelled ornaments her brow marked with red powder and a sweet garland round her top knot. In front of the gods is a silver bust of Atmaram Bawa the founder of the great Thakurdwar temple close by. This silver bust was presented by his disciple Rambhau to his son Hari Bawa. About 1846 in consequence of a dispute with the managers of the Thukurdwar Temple of which Atmaram Bawa was the owner, he having built the temple by raising subscription among his friends, disciples and others, left the Thakurdwar temple and taking Rampanchayatan consisting of Rama Lakshman, Sita, Bharat Shatrughan and Maruti together

with a brass shrine or *prabhavali* and built a thatched hut on the site of the present Haribawa's temple. In Shaka 1774 (1852) Rambhau died. After his death his son Haribawa built the present temple, and called it after his own name. Haribawa is a Deshasth Rigvedi Brahman who lives a solitary life and whose holiness is held in high esteem. In the daily services of which there are three in the morning and three light wavings at night. A Karhada Rigvedi Brahman on Rupees fifty a year is employed and paid out of the somewhat scanty temple funds raised from offerings, *begging* or *bhiksha*, and *chawl* rents. About 9-30 at night when the last light waving is over a hymn or *vida* is sung and Ramchandra retires to rest. None of the images is moved from its place but in a room in the upper floor a small beautifully appointed cot is prepared, a sheets is laid over the pillows, the door closed and the god rests. The chief high season is Ramas birth time the first ten days of *Chaitra* (March April). On each day song sermons are delivered and scriptures read, sweet cakes, *batasas* distributed, Brahman richly fed and at night the place blazes with light. At night from love to Rama, singing girls come and to an accompaniment of drums and fiddles sing songs and are given garlands of sweet flowers from over the head of the gods. On Ramas other high days the waxing 10th of *Chaitra* (March April) at night the three leading days and two brass images together forming a *Punchayatan* or five fold influence along with the slippers of Atmaram Bawa are laid in a litter and with music, lights and fireworks are carried round several street near the temple. The high days connected with the ascetic founders are the waxing month of *Magh* (Jany. Febr.) when in honour of the burial of Ramdas Swami, Brahmans are feasted and again on the waning seventh eighth and ninth of the same month when in honour of Ramdas Swamis twelveth day ceremony, sermons are held and Brahmans feasted.

No. 92

VENKATESH'S TEMPLE.

Close to the step well in the Thakurdwar enclosure a temple dedicated to Venkatesh was built about sixty years ago by the subscriptions of the Prabhu community. The temple is brick and lime built and raised on a plinth about $2\frac{1}{2}$ feet high and consists besides three additional side rooms, of a hall and domed shrine. In front of it are two light pillars one of stone and the other of brick and lime. On mounting the steps the additional three rooms stretch to the right. The first room has an image of Shani or Saturn hewn from a *bel* tree trunk, covered with redlead and a German silver mask. On Saturdays worshippers come in numbers, pray for the success of their schemes and sprinkle *udid* beans over the god. Those who have made a vow or one in difficulty circle the god one to one hundred and eight times and read before him the account of his own greatness contained in the Shani Mahatmya or Saturn glorifying. In the next room with an ever burning lamp is an image of Dattaraya dedicated by a Prahbu named Lakshuman Harichandra. The third room is the lodging of the Brahman keeper. The hall is a large two storeyed room the ground floor being set apart for the male and the galleries for the female hearers of kirtans and other largely attended services. In niches in the wall on either side of the shrine door are black stone images of Vithoba on the right and Ganpati on the left daubed with shendur. Across the shrine a carved wooden railing prevents close approach to the god and inside of the railing stands an oblong table for the laying of offerings. Behind the offering table on a smooth black stone altar about $2\frac{1}{2}$ feet high is a white marble image of Venkatesh $2\frac{1}{2}$ feet high with four arms the upper right holding a couch shell *shankh*, the lower right a discus *chakra*, the upper left a mace *gada*, and the lower left a lotus *padma*. The expression of the face is smiling and gracious. On either side of the god are images of his supporters Jaya victory on his right and Vijaya triumph on his left. In front

of each supporter a tall brass lamp is kept constantly burning. The Brahman keeper of the Audich Sahastra sub-division is paid ten Rupees a month besides his lodging but has to account to the manager for all gifts. Worship is performed twice a day in the morning at about eight or nine and the lamp waving or *arti* about nine or ten in the night. The three high festivals are Ramas birth-day Krishnas birth-day and the nine days that end in Dasara in Ashwin. On all three occasions Purans are read, Kirtan sermons preached and in the evenings the temple lighted with oil and gas. The temple is now managed by a Prabhu named Krishnanath Narayanji whose grandfather Balkrishna Dwarkaji about sixty years ago took a leading part in building and endowing the temple.

On Falkland Road about forty yards West of Kumbharwada Street in 1876 most Junarkar Maratha barbers or Nhvavis of Bombay raised among themselves ten thousand Rupees to make for their own use a temple of Vithoba. A flag or *nishan* marks the sacred character of the building. The temple is in dwelling form with an upper storey, divided into rooms and let as lodgings to men of their own caste; the rents going to meet the temple charges. The ground floor is a hall and small back shrine. In the shrine on a stone pedestal about 3 ft. high are two standing black stone images in Marathi dress Vithoba about 2 ft. high and on Vithobas left his lady Rakhmai about 3 in. less. Near the shrine door is a red image of Maruti. A Gujarat Brahman of the Audich subdivision performs the daily morning service and the evening *arti*. In the evening service the Brahman stands in front of the gods waving the camphor flame in a handle brass saucer in his right hand and in his left hand ringing a brass bell. Behind him, bare to the waist, a group of about ten barbers with faces aglow with almost tearful love and devotion for their dear guardian Vithoba, beat the kettle drum, ring the hanging bells, clash cymbals and clasp their hands. Sugared milk or *naived* is offered to the gods and afterwards handed round as god in dwelt grace or *prasād* in spoonfuls and sipped by each worshipper. They retire for an hour or two and about ten, meet in a company of 20 or 25 and till midnight with intense devotion sing chorus hymns or *abhangs* and dance in a circle circling slowly, bending, clapping the hands and shouting the Guardians names, Dnyanoba Tukaram to an accompaniment of symbols and a sort of tabor called *mriduny*. Four days are especially important the lucky elevenths of *Ashadh* and *Kartik*, Janma or Gokulastami Krishnas birthday on the waxing eighth of *Shrawan*, and Ramas birth day the waxing month of *Chaitra*. On the two holy eleventh 150 to 200 people

attend. The visitors garland the gods with basil leaf neck laces, throw over the gods and rub on their own brows *abhir* or sweet powder and offer sweetmeats fruit, vegetables and grain. On the birthdays when the festival or *Utsav* lasts for seven days the temple is fresh painted and brightly lighted, kirtans or sermons and songs are held, the gods are carried in triumph in a *palkhi* and *suntharda* that is a mixture of sugar and ginger are handed round. Though the offerings are taken by the Brahman keeper the whole management is in the hands of a committee or *panch* of Barbers who spare no pains to make the festivals brilliant and pleasing to the gods. On Saturdays a few of his devotees offer Maruti oil redlead and *rui* leaves and on his birth day a large gathering of middle class Marathi men and women is held and the god covered with *rui* garlands, oil, redlead and *udid* beans.

No. 95

MARUTI'S TEMPLE.

This temple is situated in Koliwada. It was founded by a Gosavi. It is small in size with walls of brick and cement. It has neither a sanctuary nor a *subhamandap*. Nor has it a dome nor a pinnacle. A small window like door is kept in the centre of the front wall of the temple for the Gosavis ingress and egress. The image of Maruti is set up in this temple. It is made of stone and rubbed over with red-lead. It is about two feet in height. There are three other stone images but of what gods they are it is not known. They too are besmeared with red-lead pigment. The daily worship of all these images is performed by the Gosavi himself who together with the several devotees bear the temple expenses. His expenses are none other than those of oil for the lamp that is kept constantly burning near the image in chief. The worshipping Gosavi uses for himself what few offerings are made to it. The space reserved for circumambulation measures about eight feet. Saturdays are sacred to Maruti. The big day celebrated in this temple is the Hanuman-Jayanti, when the

temple in lighted, full worship performed and *abhishek* of oil performed. A *makhar* of plantain trees is made over the image but as the temple is situated in a poor locality the *utchhav* is not celebrated on a grand scale only a few persons from the neighbourhood attend the temple and make the most they can of the *utchhav*. *Shendur* is applied afresh to the image and garlands of *rui* flowers and leaves are put round the neck, and over the pigment are applied gold leaves. With this the image shines brilliantly when light is made. Vows of sorts are made and the most usual way of paying them is of feasting a certain number of Brahmans in its name with balls or *ladu*, and sugared milk or *khirpuri*. Some persons worship Maruti in lieu of Shani, when that planet afflicts them, treating Maruti and Shani alike. People under affliction either of mind or body or in embarrassed circumstances circumambulate the image of Maruti one hundred and one times over daily for a certain fixed period by way of making a vow and pledge themselves to pay it in a particular way if they got over the affliction or difficulties, as the case may be within that time. Some persons make a vow to see eleven images of Maruti before they take their meals, for a certain period, and after they have obtained the object of their desire they feast a certain number of Brahmans by way of paying that vow. The number of daily visitors at the temple is between eight and ten only because the temple is on the road side and the image can be seen by passers along the road. On big days it is between twenty and twenty-five.

NO. 96. THE FIERCE OR RIGHT TURNK GANPATI.

In Gaueshwadi is a Ganpati's small domed temple of brick masonry and with wooden pinnacle with a walled in front verandah. In front of the verandah is a lamp pillar built by Harbaji Bhikaji in A. D., 1709. The temple was built by

Sunder Bawaji of the rich Barbhai family of Prabhus who except this small plot has lost all the land in the neighbourhood. The image of Ganpati is of stone about three feet high and rubbed with red lead. The trunk is turned upwards, the right hand side, unlike the images of that god seen elsewhere which have their trunks turned up towards their left hand side thus showing his *ugra* or fierce *rup*. It is seated on a pedestal and over it is erected a wooden *makhar*. Behind the image is a brass ornamental nimbus. On one side of the image are two Lingams and a stone figure of Nandi. Close by them are also two small images of Ganpati. Round the alter a passage of about 20 feet is left to walk round the god. The keeper is a Telagu Brahman who performs the daily morning worship and the evening *Arti*. Generally about ten persons are present for the evening light waving, some beating the *Nagara* drum, some ringing the bells hung up in the temple, and others clapping their hands. After the *Arti* is over the god possessed *prasad* is distributed among those present. For his trouble the Brahman is allowed to take all that is offered to the god. The big days connected with this temple are the *Ganesh Chaturthis* and *Magh*, when the temple is coloured, illuminated and largely attended, and for this purpose a temporary bower is erected in its front to accommodate the visitors. Mats are spread so also are placed a few benches and in the night both the temple and the *mandap* are lit. The expense being borne by the devotees, no provision having been made for the purpose by the founder of the temple. Bent grass, the god being so much fond of, is freely offered, and so also red coloured flowers among which *jasvand* is his favourite flower. The bent grass is offered by thousands, each person offers from seven, twenty-one, one hundred and one, to one thousand and one. During the *Navaratas* in *Ashwin* Banyas are wont to dance in a circle singing at the same time *garbhās*, and for which purpose the frontage of the temple is lit. *Palki* procession also takes place

here in the month of *Ashwin* when it is accompanied by many persons, music is played and firework let off. The floor of the sanctuary of the temple is paved by a Banya with white marble and a lamp is kept constantly burning near the god at the expense of the devotees who feed it with clarified butter.

NO. 97. LAKSHUMI NARAYAN'S TEMPLE.

This temple was founded by Shet Narotamdas and Virjivandas to perpetuate the memory of their deceased father Shet Madhavdas a wealthy citizen of Bombay, and Shet Virjivandas is a Justice of the Peace and Broker to Messrs. Graham & Co. It is situated behind the Cowasji Patels Tank. It is not quite on the road side, nor is it visible to an inattentive observer passing along the road leading from the tank to the Nal Bazar. It is so much inside an extensive ground with a tall compound wall surrounding it and intercepting ones sight of it. The whole ground is called Madhav Bag by its founders to perpetuate the Memory of their father as stated above. The temple was founded in Shake 1796 and is situated in this Bag or garden with its back towards the tank from which its rear can be seen. On one side of it is a bungalow which is well furnished and which serves as a sitting place for big folks and the use of which is allowed for holding prize distribution meetings. On its other side also there is a bungalow for holding the meetings of the temple and similar other purposes. In its front there is a spacious vacant ground for the public to sit or stand after they have visited the temple. Beyond this vacant ground there is another piece of vacant ground separated from it by railing. In the centre of that other piece of ground is erected a fountain and on three of its sides are built open sheds under the roofs of which caste dinner parties, *Chaturmas kirtans*, and public meetings are occasionally held. The side sheds are without stories on them, whilst the shed in the rear has a storey about it. The

vacant ground directly before the temple is at times used for erecting bowers or *mandaps* on occasions of marriages of Wanis and Bhatias performed in the Bag with its owners permission. The temple is a strong built one, the plinth and the superstructure being built of black stone, Porbandar stone being used for the dome, which is not globular but conical and tapering to a point at the top where a brass pinnacle gilt with gold is fixed with a flag of the white cloth stuck up thereto. The whole of the dome has ornamental figures of saints and others placed at convenient distances. The shutters of the sanctuary door have on them silver plates fixed. The temple has a sanctuary and an audience hall. The floor of both is paved with marble. In the sanctuary is erected a marble pedestal of the height of about five feet and on it are set up the marble images, one of Narayan and the other of his spouse Lakshumi. Both of them are well formed. The image of Narayan is about four feet high and has four arms, holding in one a *shankh*, in the other a flower, in the third a *gada* and in the fourth a *chakra*. From the circumstances of the god Narayan possessing four arms he is termed *Chaturbhuj* or four armed. On its head is placed a crown, pearl necklaces adorn its neck, a gold waist band encircles its waist, and gold anklets grace its ankles. A rich gold bordered sash is put on its body and a like *pitambar* covers it from its loins downwards. The image of Lakshumi has on its wrists gold *gots* and *todas*; on its ankles gold anklets or *sakla*; round its neck a gold *mangalsutra* and necklaces with many strings of pearls. A rich *Paithani* forms its lower garments and its bodice is made of rich gold bordered silk cloth. A flower is placed in one of its hands and a cup in the other. The daily morning worship is performed by a Gujarathi Brahman, a paid keeper of the temple who enjoys free quarters on the premises. He performs the *panchamriti puja*, washes, wipes dry, dresses, applies, sandal *kunku* and rice grains, to their brows, puts flowers, and *tulsi* leaves over them, as also garlands of sweet smelling flowers round their

necks and waves smoking incense, flaming camphor, and lighted butter lamp round their faces, offers *naived* and prays them to be kindly. In the evening, *arti* waving takes place when the bells in the temple and the gong are rung while the keeper and others sing *arti* songs. The circumambulation ground of the temple extends over about forty feet. On the road outside a long *chawl* or range of rooms forms the property of the temple. The monthly income of this *chawl* plus the daily income at the temple go to the defrayment of the temple expenses and the maintenance of the *sudarrat* established in the name of Bhabibai, daughter of the founders sister Lakshumibai in connection with the temple.

The big days celebrated in this temple are the *Jann-ashtami* and the *Chaturmas Ekadashhis* when great rejoicing is made, illumination takes place, and *bhajan* is performed. On those days the beautifully executed silver *makhar* is placed over the images, when the scenery is indeed grand and picturesque, speaking highly to the munificence of the founders of the institution. On the *Dasra* day and *Diwali* the same process is repeated when the temple is crowded by visitors, and there is not a Hindu who knows Bhuleshwar or Mumbadevi, that does not know Madhav Bag, be he literate or illiterate, rich or poor.

NO. 98

MARUTI'S TEMPLE.

To the right of the Chakla Street in a lane where there are a number of grain dealers shops there is a temple dedicated to Maruti and owned by a Gujarat Wani. It has a house like appearance having neither a dome nor a pinnacle. The image is about three feet high and rubbed over with red-lead and gold leaf or *varakh*. Excepting Maruti there is no other image in the temple and is worshipped in the morning by a Gujarat Brahman who is paid for his trouble of performing the morning worship and lighting a lamp in the evening. Besides his wages he takes all that is offered to the god by

the votaries. Vows are often made to this god through the keeper who is slyted by them, Maharaj. When a person has to make a vow to the god, he goes to the temple and tells the Maharaj to let the god know of his intention of taking such and such a vow and on its fulfilment to offer the god such and such a thing. The Maharaj rings the temple bells, whispers into the gods ears the vow and tells the vow maker that he told the vow to the god. He then departs, not however before he has made a bow both to the god and the keeper and paid the keeper for his trouble. On the fulfilment of his vow the vow-maker goes to the temple with what he may have promised the god and hands it to the keeper who lays it before the god strikes the bell and tells the god what the offering before him is for. Then handing the vow taker a little of what he may have offered the god the rest he keeps for himself, rubs the vow makers brow with a little *shendur*, presents him with a flower from off the gods head and retires with a low bow to the god and the medium, and a copper coin or two as *dakshana*. The expenses connected with the temple are borne by the worshippers and what is offered to the god is taken by the keeper. The flooring of the temple is made of black and white minton tiles. There is a lamp kept burning there which is fed with oil by persons visiting the temple. The temple is always closed at ten in the morning, and persons visiting it take a look of the god through a hole kept in the door and make their offerings. The temple is visited largely on Saturdays especially Saturdays occurring in the month of *Shrawan*. The *Chaitra* full moon being Marutis birthday, the temple is fully lighted and musicians employed, and the day spent in merriment and joy. The expense of this big day is defrayed by the owner. The circumambulation ground measures about eight or ten feet, and the number of persons visiting the temple daily is about twenty while on big days it is about fifty to seventy-five.

No. 99

MUTRA DEVI'S TEMPLE.

This very small temple is situated at one end of the Shimpi Ali Street. It is about six feet above the level of the ground of the road. The compound wall of the premises belonging to a Shimpi gentleman forms its rear wall. In fact the temple is a niche in that wall with door shutters. The image is a piece of stone with eyes fixed to it to make it look like a face. It is called Mutra devi or Urine goddess because formerly passers by used to make water round about it. Some say, it originally belonged to a Sonar or Goldsmith; but no one claims, it now. It is rubbed with red-lead and a Gujarat Brahman performs its morning worship, shuts the door after himself and goes about his business. He returns in the evening opens the door, lights a lamp and after sitting there for a while closes the door again and leaves to go home. The image is about half a foot high. A Fair is held here on the full moon night in Pavsha and is very rarely attended. On the wall near the temple pictures of gods, goddesses, giants and animals are drawn. Before the dawn of the following day all the shop keepers who open their shops of toys and sweetmeats there are driven away by the Police. Full light is made both in the temple and the whole street by the residents, and the whole street is merry making the whole of that day and night. On this occasion a silver face is put over the image, and a *Gondal* dance performed the greater part of the evening. Co-coanuts, packets of betel leaves and flowers are offered in abundance.

Some persons make vows to this goddess and on attaining the object of their desire fulfil them by offering what they had promised to offer. Generally speaking cocoanuts are the promised offerings which are broken before the image and the water therefrom poured over her head. The vows are generally paid on Tuesdays which are reckoned as sacred to the goddesses in general, but they are mostly paid on the

Jatra or Fair day. All the income of the temple including that of the *Jatra* goes to the keeper.

No. 100

MARUTI'S TEMPLE.

This temple is situated at one end of Khatargali lane. It is very small in size and lies close to the wall. It was founded by a Bhandari, who keeps a liquor shop by. In the temple is a piece of round stone of the height of about a foot above the level of the ground. This stone stood there before the construction of the temple. In the first instance, a niche was constructed in the wall subsequently the present temple was built, and the stone god worshipped in it is called Maruti. It is rubbed over with red-lead, and Hanuman Jayanti *utchhar* is celebrated in connection with it. On that day a bower of plantain trees is temporarily erected over the temple and a Brahman engaged to perform the worship of the image. Fresh *shendur* is rubbed to it, a drum music employed and fireworks let off. For that occasion it is coloured and drawings of men, women, giants, monkeys, and warriors, are traced on walls round about the temple. As the temple is outside on the streets Hindu passers by on that big day make offering of fruits, flowers and copper which the worshipping Brahman takes away. This big day has been celebrated since about two or three years.

No. 101.

RAMJI'S TEMPLE.

This temple is situated on the road behind the County Jail. It was founded by Koli Panduji Babaji Naik. It cost him about five thousand rupees. The date of its consecration is stated to be 16th February 1888. It has no form of a temple but of a dwelling house and is divided into the sanctuary and the audience hall. On a stone pedestal erected in the sanctuary are set up the white marble Rama, Lakshuman, and Sita; the former two are two feet high each and hold in

their hands bows ; while Sita is a foot and a half in height and holds in her hands a marble cup. On each side of the entrance door of the sanctuary is a niche in one of which is white marble Ganpati and in the other Mahadev made of the same stuff. Outside the sanctuary and right opposite Rama is a stone Maruti standing with joined hands and rubbed all over with red-lead mixed with oil. He is about three feet high and is placed in a separate small wooden temple. A Gujarat Brahman performs the daily morning worship and the evening light waving and is provided with free quarters on the premises with permission to take all gifts made by visitors to the gods. The big days connected with this temple are the nine days of Ramnavmi when the temple is painted, *Puran* read in the afternoon *Kirtan* preached at night and light made in profusion. The *utthav* and sundry other expenses are defrayed from the rents of the two shops, one on each side of the temple.

No. 102

JAIN DERA.

This temple is situated in the Shaik Memon Street and is in the inner side of the house belonging to one Dipchand Chandulal in the Marwadi Bazar near Mumtaz Devi. It looks like a dwelling house when viewed from the road, but on entering it the image of Parasnath is seen. People visiting it call it Parasnath's Dera. A large building dedicated to this god is called a temple, while a small one like the one under description is termed a *dera*.

No. 103

JAIN TEMPLE.

This is a Jain temple and is situated in Kika Street.

No. 104

JAIN DERA.

This *Dera* is situated in Kasi Said Street lying on the way to the Masjid Bandar. Its founder's name is Narsi Natha.

No. 105 GOPI KESHJI MAHARAJA'S MANDIR.

This *Mandir* is situated at the Cathedral Street and a little beyond the Church. The Maharaj is no more and the Karbhari and his surviving family looks to the management of the Mandirs affairs. His family resides in the House adjoining the Mandir.

No. 106 MAHADEV'S TEMPLE.

This Temple is situated in Gaiwadi or Cavel Lane. It seems to have been founded by one Raghunath Pandit. It is a public property, has a wall in its rear part and on the remaining three sides it has iron railings instead of walls. Its door also is made of iron bars. It has no dome but a tiled roof so also it is without a *Sabhamandap*. A *par* is built round the foot of a Pimple tree in the centre of the temple. Above that *par* and at the foot of the tree a Pindi of Mahadev and an image of Maruti are set up. In the rear wall referred to above there are three niches, in one is placed an image of Ganpati, in the other are placed the images of Vithoba and Rakhmai and the third or last in the range is empty. All the images including the Pindi are made of stone. The inside of the temple is nicely coloured with flower tracings. The circumambulation space round the Pimpal, Mahadev and Ganpati measures about twelve feet. There is a well behind the temple. The people residing in the neighbourhood daily bathe the idols, apply sandal, and put flowers on them and offer to them sugar. They also light a lamp near the idols daily at night. Ram Navmi *Utsav* is celebrated in this temple annually when from sixty to seventy persons visit the temple. Daily their number is between seven and eight. The expenses on account of the celebration of the big day and making light in the temple are paid from the subscriptions collected for the purpose from the neighbouring people. On the Mahi Shivratri day some of the neighbours engage Brahmans to perform full or *Panchamritii* worship and *Abhishek* ceremony of the Pindi and make light in the temple on that night.

NO. 107

MARUTI'S TEMPLE.

This temple is situated on the Picquet Road and close to the building which was the original Sailor's Home. It has the form of a dwelling house and the only outward sign it has of being a temple is that it has a red cloth flag fixed to it. It is a storied building the ground floor being set apart for the temple purposes. Right opposite the entrance gate there is a compartment in the centre of which is erected a pedestal on which is the standing stone Maruti four feet high besmeared all over with red-lead. On big days a silver face and crown are put on the image. The temple formerly stood on a site on the Esplanade somewhere near the Nacoda Tank, but it was removed afterwards to its present site, when under the Government orders all the buildings that formerly stood on the Esplanade were removed to have the same cleared of them. This is said to have taken place at about or during the French war. In exchange of the site on the Esplanade, the Government Officer entrusted with the work of removing the buildings, gave the present site at the time to set up the idol of the Maruti where it was placed under a small shade, after its removed to its present site. But about forty-five years ago this shade was pulled down and in its place the present building was erected out of public subscriptions. About 25 years ago, one Parbhudas Vithal placed in the temple idols of Mahadev, Ganpati, and Parvati and expended about Rs. 900 in performing the ceremony of consecration in connection with the idols.

The ground is paved with marble slabs and the temple furnished with a chandaliar and hanging glass globes. Behind the image there is a *makhar* fitted up with ornamental brass plates ; and attached to this *makhar* is an open silver umbrella hanging over the head of the image. Saturday is Marutis day, when full worships is performed. The image is circumambulated by some once, by some five times, by some eleven times, and by others one hundred and one times.

according to the vow made, in order to grant their prayers, or the pleasure or ability of the visitor. On *Shravan* Saturdays the crowd is larger and the process of the worship grander and more elaborate. Full light is made in the temple. Still larger is the crowd and still more elaborate is the process of the worship on the *Hanuman Jayanti day*. The birth is said to have taken place at the break of day, about which time the ceremony attendant on the birth of a child is observed in the temple. At birth time red powder is sprinkled and a mixture of butter and sugar candy is rubbed to the lips of the image. Then it is worshipped and a *naived* consisting of cooked rice and curds is offered to it. On this day *Kirtan* takes place in the temple, a *makhar* of plantain trees is erected over the image, mango leaves in bunches are hung up in the temple and a *chavaghada* is kept in attendance. For that big day the temple is coloured and painted and an oil *Nandadip* kept constantly burning near the image.

While entering the temple a chamber is seen on the left side of the Marutis compartment with a flight of steps about six in number descending from the middle of the rear wall. On the top-most step are two black stone images of Vithoba, and Rakhmai measuring respectively two feet and a foot and a half high. Vithoba is dressed in male attire a coat, waist, cloth, turban and sash, and his spouse Rakhmabai in female garb, of a bodice and robe. She is not without her nose, and therefore a ring adorns it. A number of metal images of different gods and goddesses are placed on the other steps. The big days connected with the above two images are the *Jainma* and *Gokulashtami* days on which occasion the temple is lighted and a mixture of dry ginger and sugar distributed among the visitors present on the occasion. On the left side outside the above chamber is a cement elevation about five feet above the level of the ground of the temple, on which stands Mahadev's *Pindi* with an ornamental brass cobras hood over it. Near it is the stone Nandi in a sitting posture. The *Pindi* has

also a brass covering over it. Besides this Nandi there are three other stone images near the Pindi. They are of Maruti, Ganpati and Sitaladevi. On Shrawan Mondays and Shivratrias, the Pindi is worshipped in a more elaborate style than an ordinary Mondays and other days of the week.

The keeper of the Maruti is a Bairagi and that of the other gods a Gujarat Brahman who do their parts both in the morning and in the evening and receive as their remuneration what is offered to the images by the visitors. They are provided with free quarters on the premises. *Nagara* is beaten both in the morning at the time of the worship and in evening at the time of the *Arti*. Cocoanuts, plantains, betel leaves and nuts, sugar, sugar candy, oil, butter, fruits, vegetables and sweet-meats of sorts form the articles of offerings made to the gods and which become the property of the keepers. Outside the temple, and in close vicinity to it, is a big Pimpal tree at the root of which there are four or five small stone images. The tree is worshipped and circumambulated particularly by females, especially on Saturdays and *Vadpurnima* when the crowd of the visitors is abnormally large.

NO. 108. LAKSHUMI-NARAYAN'S TEMPLE.

This temple is situated near the G. I. P. Railway Station at Chinchpugli on the Arthur Road and was founded by one Ramchandra Tukaram Hejib in Memory of his father. A pedestal of black stone about $3\frac{1}{4}$ feet high is erected in the temple and over this is another of marble about $\frac{1}{2}$ feet high and on this are set up two marble images of Narayan and his spouse Lakshumi, measuring the former about $2\frac{1}{2}$ feet high and the latter about $2\frac{1}{4}$ feet high. On the remaining front portion of the stone pedestal are placed brass images belonging to the worshipping Brahman, and the founder has placed a pair of *Padukas* near them.

The worshipping Brahman performs daily the morning worship of all the idols including the *Padukas*, dresses and puts flowers and silver and pearl ornaments on them and places in the hands of Rama the four instruments of war, *shankh*, *chakra*, *goda*, and *padma*. Behind the images is placed a large mirror and on their two sides are placed two fans one on each side. There is a chandalier in the temple. Cooked food is offered to the idols at noon, and *Arti* is waved before them both in the morning and evening. A Deshastha Brahman is employed as the Pujari to do the worshipping business for which he is allowed to take to himself the offerings made to the idols in the temple. He is also allowed free quarters on the premises. The temple is a private property, its owner looks to its expenses. The space left for circling the gods measures about forty feet. Both the sanctuary and the audience hall are square in size, the former measuring about 12 ft. by 12 ft. and the latter 21 ft. by 21 ft. The dome is made of Porbandar stone it is globular with a show of lotus-like leaves. Statues of Rishis are placed on it. The pinnacle is made of gold. In the *mandap* outside the sanctuary and in the two sides of the entrance door of that sanctuary there are two images one on each side thereof. And of these two images, one is of Ganpati and the other of Maruti. They are made of stone and set up on pedestals one and a half foot high each. In consequence of the temple being newly built, no *utch-havas* are yet celebrated, but its owner contemplates shortly to commence doing so. Five or ten persons visit the temple daily to take *darshan* of the idols. The temple is worth visiting, it is so very handsomely bulit. It is built so as to have full light of sun inside the sanctuary. There is a veranda outside the audience hall. A black marble slab is fixed in a wall of the audience hall with a marathi inscription thereon together with English translation. This temple has been built by R. T. Hejib, Esq., in memory of his revered father Tookaram Moreji Hejib Patel a Hindu inhabitant of Joonar.

NO. 109.

MARUTI'S TEMPLE.

This temple is situated in a small house in the Chimana Butcher Street. On a brick pedestal about three feet high erected on the veranda of that house is set up the image of Maruti and inside of that house about 5 feet high are set up the images of Vithoba, Rakhmai and Murlidhar. In order that the image of Maruti may not fall under the eye of the Muhammadans who mostly inhabit the street, a small piece of gunny bags is suspended before it to intercept their view of it. In the room in which these three images are set up, there are thirty brass images of Balkrishna, three of which are about six inches high each, and the rest vary in height some being two inches high, some three, some five, some one, some four and so on. The height of Vithobas image is about $2\frac{1}{2}$ feet and theimages of Rakhmai and Murlidhar about 2 feet high each. Marnti's image is about 5 feet in height. Near the feet of Maruti there is one of Ganpati about half a foot high. On the right hand side of Maruti there is another image of Maruti small in size and about one foot high. Close by there are placed two stones rubbed with *shendur* and also called Maruti.

The temple is known by the name of Marnti's temple and when asked with such a large number of gods in the temple why the temple is designated Marutis temple and not by the name of any other god in it, they say, because Marnti is reckoned in our locality as the chief deity in the temple and hence the name. All the images of Maruti are daubed over with *shendur*. The circumference of the space reserved for circumambulation purposes measures about 22 feet. The temple has no audience hall and no dome. The room in which Vithoba, Rakhmai, and Murlidhar are placed is square 5 by 5 feet. Hanging glass globes are hung in the temple. The room is kept locked save and except worship and light waving time. Worship is performed daily in the morning *naived* offered and *Arti* waved in the evening when the

nagara drum is beaten. This is not done by a Brahman but by a relative of the Anarsibai the owner of the temple. The house in which the temple is, stands in the name of the idols in it and from its rents the temple expenses are defrayed. *Utechhars* are celebrated in this temple in connection with Vithoba on five occasions, *Ramnavmi*, *Gokulashtami*, *Varshapratipada*, *Gudipadwa*, *Ashadhi* and *Kartiki Ekadashis*. There is a sixth *utehhari* called Hanuman Jayanti and that in connection with Maruti. On *Ramnavmi*, *Gokulashtami*, and Hanuman Jayanti occasions *Kirtans* are held in the temple, *chargada* music employed and Brahmins feasted. On all the big days, Vithoba, his spouse and Murlidhar are dressed in rich clothes and on ordinary days clothes of ordinary sort sewn after Gujarat fashion and style are put on them. Three or four persons daily visit the temple, 20 or 25 on Saturdays and on big days the number of visitors is between thirty and fifty.

NO. 110. DWARKANATH & HANUMAN TEMPLES.

These temples are situated at the corner of the gate opening into the passage to the Babulnath Hall at Chaupati. They were founded by one Jankidas Devidas whose property they are and who pays all its expenses.

Dwarkanath's temple is divided into two parts, the sanctuary and the *sabhamandap*. The former is six by five feet and the latter ten ft. wide. The temple is without a dome, nor has it space reserved for circumambulation purpose. The black stone Dwarkanath is set up on a pedestal in the sanctuary under a black or *sisri* wood *makhar* and is about four ft. in height. Brass images of different gods and goddesses belonging to the keeper are placed near this image. The worshipper a Gujarat Brahman performing worship in the morning, offers *naived* of milk and sugar and makes *arti* at night. A waist cloth and other articles

of dress of a great value are daily put on the image by the keeper after worship. The keeper is not paid for his trouble but is allowed to take to himself the offerings made to the idol. Gokul Astami, Ram Navmi, Ashadi and Kartiki Ekadashes and Vasant Panchmi are the five utchhavs celebrated annually in this temple when full worship is performed of the idol, rich dress put on it, *naived* of dainties offered and full light made in the temple. Four or five persons daily visit the temple and on the big occasions their number is between 20 and 25.

The temple of Maruti is situated on the veranda of the temple. A arch built of brick masonry is erected in it and under that arch a stone image of Maruti about six ft. high and rubbed with *shendur* is set up. By its side is set up a piece of thin wood rubbed over with red lead. Worship and other ceremonies are performed in this temple similarly with those performed with big temples by the same keeper or Pujari. Maruti's birth-day is annually celebrated in this temple when sweet dishes are offered to Maruti as *naived*. On ordinary days two or three persons visit the temple, while on the birth-day about 10 or 15 of them do so.

No. 111.

MARI DEVI'S TEMPLE.

This temple which is a small square building 4 ft. by 4 ft. is brick built and situated in the Mahomed Khan Pakhadi lane at Dongri. It was built by Marathas. There are two small stones in it daubed over with red-lead. The height of the stone representing the Devi is about half a foot; near it are placed a small Pindi of Mahadev and a small stone Nandi. The Marathas residing in the lane, bathe, apply sandal paste, and rice grains and put flowers over them. There is no space left for performing the circumambulation ceremony. The temple is a public property, its expenses are defrayed by raising subscriptions, no offerings being ever made to the idols. *Jatra* is held once in the year in con-

nection with the Devi in *Ashadh* when a sheep is offered to the Mari Ai. The residents of the lane daily make an obeisance to the goddess, and on the *jatra* day about fifty persons or so visit the temple. There is in the temple a stone *dhuparti* or incense burner before the goddess, so is there a wooden standing lamp, on which an earthen lamp is lighted at night.

No. 112.

MARUTIS TEMPLE.

This temple founded by Dhobis is situated in the Dhobi Lane on the road leading to the Masjid Bandar. It is four by three feet and has a dome and flag. Its door is mostly closed and through the carving made therein, sight of the image within can be obtained. There are two bells hung up in the temple. Maruti rubbed with *shendur* is set up in it. On the floor are set up the images of Rama, Lakshuman, Sita and Balkrishna. Besides 15 or 16 Shaligrams there are 32 brass images of other gods and goddesses differing in their size from one inch to six inches high each. The images of Maruti, Rama, Lakshuman, Sita and Balkrishna are made of stone and are about two and a half feet high each. A Gosavi daily performs worship of all these idols in the morning. For his trouble he is provided with free quarters on the premises and is allowed to claim what may be offered to the idols. For meeting the expenses of the temple he must collect money from the Dhobis. Gokul Ashtami is the big day celebrated in this temple when light is made. Five or seven persons daily visit the temple and on the big day the number of visitors is between twenty-five and thirty.

No. 113.

THE DEVGHAR TEMPLE.

This god-house or temple which is under construction is situated in the narrow lane that runs via the Chinchpugli stables to the Gun Powder Road. There is a small *Vad* tree there at the foot of which some Marathas have placed a

stone and which they venerate and worship, some as Mahadev, some as Maruti and some as Bapdev, or as the saying goes, 'Whoever Thou be, O God, my bow be to Thee.' Behind this god there is a Mill belonging to a Wani who being a Hindu would not cut this tree, so he left off the space on which it stands while building the compound wall of the Mill. Then a certain Bawa obtaining permission of the owner sat near the tree and has since been there, calling it at one time Maruti and at other Mahadev and so on. Subsequently he collected from each Mill-hand at the rate of one anna per head, and what he got by begging from the public and with the collection so made he founded this temple. Near the compound wall there is another stone representing the same god of both which the Bawa performs worship daily. They are daubed over with red lead, are round in shape and of the height of about one foot each. No *utkhār* and no big day has yet been celebrated in the temple. The Mill-hands make an obeisance to them on their way to the Mill and also on their way back from it.

NO. 114. RANCHHODJI'S TEMPLE.

This temple is situated in the 15th or 16th house from the Nal Bazar Street Naka and is on the ground floor of that house; and in consequence of its being in a house it cannot be made out. It was founded by one Ramdas Bawa. On entering it an image of Maruti is noticed. It is made of stone and rubbed over with shendur. About 7 ft. behind this image there is a room in which in a *makhar* a stone image of Ranchhodji about two and half feet high is set up. There are many other brass images of gods and goddesses placed there. This room is the sanctuary of the temple and as no one except the worshipping Brahman is allowed admittance into it their names cannot be known. A large mirror is hung behind Ranchhodji. The temple has also a *mandap* about 28 ft. by 21 ft. and furnished

with hanging glass globes and chandaliars. Daily morning worship is performed of all the images in the temple in the morning and Ranchhodji dressed in good clothes. At noon a *maha-naived* is offered and at night *arti* waved. Light waving is also performed at both the morning worship and the noon cooked food *naived* times, when some one of the devotees then present beats the temple drum, while others ring tho metal cups and others blow the conch shell. Ram-Navmi, Krishna Jayanti, and Narsinha-Jayanti Utchhavs are annually celebrated in this temple. The first takes place at mid-day, the second at mid-night, and the third one at eve. This last one occurs in *Vaishakh*. On each of these *Utzhav* days light is made in the temple and the whole night spent in *Bhajan*. 12 or 15 persons daily visit the temple and on big days their number is from 40 to 50 or 60.

No. 115. LAKSHUMI-NARAYAN'S TEMPLE.

This temple is situated on the Gowalla Tank hill Road. The gate of the passage leading to the hill opens into a place close to a corner of the Gowalla Tank. On entering this gate two sign-boards are noticed hung up on the right hand side of the passage. The following words are written on them in white paint. "The Gokuldas Tejpal Boarding School, Sanskrit College and Library. Underneath these English words are written the same words in Gujarat characters. They are also written in white paint. There is a third sign-board hung up to a tree on the road. It bears the following inscription 'Shet Gokuldas Tejpal Shri Lakshumi Narayan's Temple.' On entering the gate one comes across a flight of steps. To the gate there is fixed another sign-board which bears in three languages the following writing. 'None but the Hindus should enter.' On ascending two steps a nice garden is seen and through this garden lies a passage to the temple. The temple was founded by Shet Gokuldas Tejpal,

a wealthy Bhatya citizen of Bombay. He founded it in 1943 Samvant and Shake 1809 with a view to perpetuate his memory. This is the gentleman who founded the Gokul-das Tejpal Hospital on the Esplanade.

The temple is divided into two parts, as most temples are, viz:—the sanctuary and the *sabhamandap*. The former is about twenty-one feet long and about twelve feet wide, and the latter about thirty-two feet in length and about twenty-one feet in width. The floors of both are paved with marble slabs. It is open on three sides and has a *gachi* or cement floor above supported by round pillars made of Porbandar stones. At each corner of this floor is placed the statue of a Rishi also made of Porbandar stone. Above the superstructure of the sanctuary is erected a dome which terminates in a pinnacle covered over with gold plate. In point of shape the dome is globular with a row of plates around. At each of the four corners of the sanctuary's superstructure which forms the base of the dome is placed under a petal the statue of a Rishi carved out of Porbandar stone. The dome is a tall one.

The temple is a private property and built of Porbandar stone. Much labour and skill seem to have been bestowed on its construction and the expenses of the temple are paid by the founders surviving family. The images of Lakshumi and Narayan to whom the temple is dedicated are set up on a pedestal erected in the sanctuary and are made of marble. The height of each is about three feet and a half and are in a standing posture. Narayan has four hands, one of them is represented as holding a shankh, the second a chakra, the third a gada and the fourth a padma. Pearl necklaces adorn his neck. He is dressed in a silk *pitambar* or waist-cloth and pearl necklaces encircle his neck. Lakshumi is dressed in silk *chardi* or robe and one of her hands is shown as holding a lotus. Ornaments are put round her wrists, pearl necklaces round her neck and garlands of sweet smelling *champa* flowers adorn her top knot.

The worship of these two gods is performed eight times a day, that is to say four times in the morning and as many times at night. The names of the morning four worships are 1. *Mangala*, 2. *Shringar*, 3. *Gorul*, and 4 *Rajbhog*. Those of the four evening or night worships are : 1, *Uthapan*, 2. *Bhog*, 3. *Sayan Arti*, and 4 *Shayan*. For the performance of these worships a Gujarat Brahman is employed on a monthly stipend and is besides provided with free quarters in a portion of one of the inns or Dharamshalas attached to the temple. *Darshan* or look of the gods is obtained only seven fixed times a day. The duration of each time being five minutes. The rest of the day a curtain is drawn before them. The inside shutters of the sanctuary door are very nicely made and the outside ones having iron bars, which latter are kept locked up save the night worship times. During night both the doors are under lock and key.

The *utchhars* celebrated annually in this temple last for four days commencing on the 12th Sud *Ashwin* and ending on the *Pornima* following. On these days sweat-meat, toys and other shops are opened there and *cheerghada* music engaged. On the night of the first day Kirtan is held in the temple, when full worship or *Mahapuja* is performed of the idols. Besides these big days, Ramanavmi, Gokulashtami and other days sacred to Vishnu are also observed in this temple. On all these days full light is made in the temple and there is also a grand display of fireworks. The number of persons daily visiting the temple for darshan is 10 or 12, and that on big days is upwards of a thousand. Puran is read out in the temple one hour in the afternoon daily at the expense of the owner of the temple. Round the altar a passage of about thirty-six feet, is left for visitors to walk round the temple keeping the right side towards the gods. There is an Andumbar tree on the road side, a *pair* being erected round its foot.

No. 116.

RAMA'S TEMPLE.

This temple is situated in a room on the ground floor of a house belonging to a Kumbhar on the Northbrook Road. A pedestal having a flight of steps is erected in that room and a piece of silk cloth is spread over it and on that cloth are placed small brass images of certain gods and goddesses about 25 in number. Three of them are a little taller than the rest and their names are Rama, Lakshuman and Sita. The height of each of these three images is within half a foot. A Gujarat Brahman daily performs worship of all these images in the morning, dresses them after worship and in the evening performs *dhuparti* or light waving ceremony.

No. 117.

DEV'S TEMPLE.

This temple is simply an arch made in the compound wall of the Mill which is on the road to the Government House at Parel. A round stone whom they call Dev or God about a foot and a half high, and rubbed with red-lead is set up in the arch. The Malis residing thereabouts daily worship it putting over it garlands of flowers. Nothing more is done to the god and no *jatra* or any other ceremony performed.

No. 118.

MARUTI'S TEMPLE.

This temple with a tiled roof is situated on the Ripon Road but it is not known as to who founded it and who set up the images therein. It is about 10 by 9 feet. A high elevation of earth is made to serve as a pedestal, and on that pedestal are placed seven stones, an image of Maruti, three Pindis of Mahadev and one Nandi. All these images are made of black stone. Marutis image and the seven stones are rubbed over with *shendur*. The height of each is between a foot and a half. The height of each of the three Pindis of Mahadev is less than half a foot and that of the Maruti is about half a foot. There is a Brahman who performs daily the morning worship and the evening *arti*. He is allowed to take to himself the offer-

ings made to the gods. He is also provided with free quarters on the premises. Hanuman Jayanti is celebrated annually in this temple, the votaries contributing towards its expenses. On that day *sambal* music is employed and the people residing in the neighbourhood visit it to share in the celebration of the big day. They also visit it on Saturdays and more especially on Shrawan Saturdays. For its expenses the temple depends upon the public charity which the Brahman asks, and out of it he lights a lamp in the temple daily at night and offers to the gods *naived* of cooked food. The temple has two bells hung in it.

No. 119.

MAHADEV'S TEMPLE.

This temple is situated in the oart belonging to Gosaviji Maharaj and situated on the Nishanacha Pada more popularly known by the name of Chinch Bandar Road. It is a hut with a tiled roof over it instead of a dome. It is 15 by 23 feet, and is the private property of the Gosaviji. Its floor is paved with Porbandar stones. In the hut is set up a Pindi of Maha-dev said to be self-existing and about half a foot in height with a brass covering over it. On the other side of the Pindi is set up a black stone goddess called Kalika Mata about three fourths of a foot high. Beyond these images is placed a wooden *devghara* in which is placed brass Thakurji. There are also other brass images of other gods and goddesses, smaller in size than Thukurji's image, and their height is from three to six inches. There is a well close by the side of the parapet wall near which is a large Pimpal tree, at the foot of which there is a brass Nag or cobra and in the cavity made in that Nag is placed a small Pindi. Worship is performed of all the above images twice in the day, once in the morning and again in the evening. At noon *mahanavaid* is offered. A Gujarat Brahman is engaged to perform these ceremonies, and is paid a certain sum of money a month as remuneration. This amount includes the cost of the daily cooked food offered to the gods. He is also allowed to take and use for himself

the offerings made to the idols by the worshippers. Mahashivratra, Mondays of *Shrawan* and Gokulashtami *utchhar* are celebrated in the temple when full worship is performed in connection with Thakurji and light made. The number of daily visitors at the temple is between 7 and 8 and on *utchhar* occasion is between 30 and 40.

The reason as to why the Gosaviji founded this temple was that where the Pindi is now located the Maharaj had constructed a range of rooms for the purpose of letting on hire. They caught fire and were burnt to ashes. Upon this he rebuilt them. Again they caught fire and were burnt. He rebuilt them a third time with the like result. He therefore suspected something wrong with the place and caused the ground to be dug when the Pindi was discovered. He then had the ground dug up still deeper down but found nothing else. He therefore had the pit filled up and on that very spot set up the Pindi, performed its consecration ceremony and built over it the hut now termed temple.

NO. 120. RADHA KRISHNA'S TEMPLE.

This temple is situated on the second floor of the building situated on the Kolsa Street behind the Bhuleshwar Police Chowki. Only one half portion of that floor is in the occupation of this temple which is brick built, founded by a Guru of the Gujarat Vaishnavas. It is divided into a sanctuary and an audience hall. It has no dome but a balcony above it to which flags are attached. There is no space reserved for circumambulation purposes. There is no image of any god or goddess in the temple, only a sacred book or *Pothi* is placed in the sanctuary, and above it small pieces of silk cloth and above them two gold *muguts* or crowns. Worship is performed of the book and the crowns twice in the morning daily. The name of the first worship is *Mangala* and that of the second *Bhog*. These two worships are performed before eleven in the morning. After that the temple is closed until three in the afternoon, when it is reopened. During the inter-

val from three in the afternoon till nine at night when the temple is closed again three other sorts of worships are performed, the nature of the first kind being *uthapan*; that of the second *sandhyakal*, and that of the third *shayan*. At the end of these five occasions of worship *arti* is performed, when metal cups or *jhanjs* and gongs are rung and *charris* waved over the idols of worship. Gokul-Ashtami, Radha-Ashtami and Annakot are the three chief *utchkars* celebrated in this temple. Gokul-Ashtami *utchkav* takes place on the 8th of Shrawan vad, that being the birth day of Krishna, and the *utchkav* is held in commemoration of that birth day. Radha Ashtami occurs on the 8th of Bhadrapad vad, that being the birth day of Radha, and the *utchkav* held on that day is in commemoration of her birth day. On the Annakot *utchkav* occasion all sorts of dainties are prepared and offered as naived to the idols. On these *utchkav* days *kirtan* is held and Puran read out in the temple, light is made and *charghada* music engaged. Besides these *utchkavs* three other *utchkars* that are observed in the *Havelis* or *Mandirs* of Gujarat Maharajas are also observed in this temple. Persons desirous of taking *darshan* or to sit to hear Puran must in the first instance, as a rule, wash their hands and feet, provision being made for them for the purpose in a part of the building. A disciple of the Maharaj the founder of this temple reads the *Pothi* out. He is also designated Maharaj, and he too has about fifty disciples whom he daily teaches to read *Pothis*. This temple is a private property, the offerings made by the devotees are appropriated towards the expenses of the temple. Shet Kanji Dharsi a rich merchant and a disciple of the present Maharaj largely contributes towards the temple expenses. 30 to 40 or 50 persons daily visit the temple to bow before the *Pothi* and persons from 200 to 250 visit it on *utchkav* occasions.

No. 121.

RAMA'S TEMPLE.

This temple is situated where false pearls are sold near the Mumbadevi Temple. It is not on the road side but to-

wards the back end of a house. The passage to it is through that house. It was founded by Bhau Saheb Bhivalkar more popularly known by the surname of Angre. The images of Rama, Lakshuman, Sita, Maruti and are set up in this temple. The first three images are in a line while the fourth is on a side of that row of images. Rama's image is made of black stone and the images of Lakshuman and Sita are made of marble. Rama's images is about two feet in height and the images of Lakshuman and Sita are about one and three quarters feet high each, and Maruti's image is about a foot and a half. All these images are set up on a stone pedestal and under a *sesum* wood *makhar*. Close to the feet of these images is erected a wooden pedestal on which are placed two brass images of Gopal and Krishna, small in size about three inches high each. A room on the ground floor of this house is allotted for the purposes of this temple about ten feet long and twenty feet wide. It has a storey above it but no dome. A spacious hall about thirty feet by sixteen feet is used as *sabhamandap* of the temple and in which are benches placed to sit upon. A Brahman in the service of the founder of the temple daily goes to the temple in the morning, performs worship, offers sugar as *naived*, waves *arti* before them, at which time a tenant residing in the house, or any body else present at the time, rings the temple bell. After the morning worship is over, the door of the temple is closed and is opened again in the evening by the Mehta of the temple founder, who lights a lamp near the images. The worshipper again goes to the temple in the evening and performs the light waving ceremony when also the bell is rung by some one or other then present. The annual *utchhav* celebrated in this temple lasts for nine days when light is made in the temple and *kirtan* preached. No other *utehhar* is celebrated in this temple. The temple is the private property of the Bivalkar who makes all the expenses connected with it. He founded it for the use of himself and his family and not for that of the public at large. Only the tenants

who reside on the upper storey of the building visit the temple to make a bow to the idols. No outsider ever does so. During the *utchhav* day the number of visitors is between thirty and forty.

No. 122.

BAPDEV'S TEMPLE.

This temple is situated near the large water well in Ovlu-wadi near Vithalwadi. It is a brick masonry work and has been of long standing. No one seems to know anything about its origin and other particulars. The temple is now in a delapidated condition, and the idol in it is not worshipped nor is it regarded with any veneration. In former times it had been rubbed over with red-lead which is still visible on it.

No. 123.

KALKADEVI'S TEMPLE.

This temple is situated in one of the rooms of a *chawl* in the Nakhuda Street. The chawl formerly belonged to a Koli who installed into that room the stone images of Kalkadevi, Maruti and Shalunki. The Devi and Maruti are respectively three feet and two and a half feet high and the height of Shalunki is about three inches with a brass *Kavach* over it. The temple is a public one having neither a dome and audience hall, nor is there space reserved for circumambulation purposes. The goddess is set up on a pedestal three feet high and over the pedestal is erected a *makhar*. To the right of the image is set up the Pindi of Mahadev and before the Pindi is a small stone Nandi. On the left hand side of the Pindi and close to the entrance door of the temple is set up on a pedestal about one and three fourths feet high the image of Maruti. The goddess holds in one of her hands a lotus, in the other a *trishul* and in the third a human head, the fourth being empty. The daily morning and evening worship is performed by a Gujarat Brahman who manages the affairs of the temple from the offerings made to the gods and the subscriptions he receives from the devotees for the purpose. The ten days of the *Navaratra* are the big days connected with the goddess. *Ghat* is

set up during those days. On the ninth day of the *utthhar, havan* is lighted. Full light is made in the temple all those ten days. A *Jatra* in connection with the goddess takes place annually in *Ashwin* when the goddess is richly dressed and the whole street lighted in the night. Chavghada music is in attendance and shops of toys and sweetmeats, fruits and flowers are opened round about the temple. Mahishivratra being held very sacred to Mahadev a large crowd of people gather at the temple at night to offer their prayers at the feet of the Pindi. Music is in attendance the whole day and night and the temple fully lighted. The number of daily visitors at the temple is about thirty: that on the big occasions about two hundred and that on each day of the Navratras about one hundred. On Saturdays the number of persons visiting the temple to take *darshan* of Maruti is between fifty and sixty.

No. 124. MARI-DEVI'S TEMPLE.

This temple is situated in the Hamal Lane opposite the Dhobi Talao Police Station. It is built of brick and has a dome over it. Some of the Marathas residing in the lane have set up an image of this goddess in the temple. They also perform its worship. Other residents of the lane are not prevented from bathing it. Those who set it up manage its expenses and celebrate its *Jatra* annually some day in the month of Ashadh. On that day a goat is sacrificed to the idol. The residents of the lane daily make an obeisance to it while passing by the temple and on the *Jatra* day about thirty persons visit it.

No. 125. GANPATI'S TEMPLE.

This temple is situated in a lane opposite the garden belonging to Chiman Lallji Maharaj on the Wadala Road. It is square in shape and built of brick masonry. Behind the temple there is a vast piece of land which forms the property of the temple, in as much as it lies within the temple compound walls. A board is hung to the gate opening into this compound and bears a writing in Hindustani to the effect that the

building is Ganpatis temple belonging to Jagannath Devji surnamed Marketwalla. From this only one can know that there is a temple there. The temple has two doors and is environed by hedges which prevents people from obtaining darshan of the idol freely or fully.

No. 126.

RAMA'S TEMPLE.

This temple is situated on the Khara Talao Road and founded by Ramdas Moni Bawa. It is a public property and the management of the temple is in the hands of the Panch. It is divided into a sanctuary and a *sabhamandap*. The former is of square shape being six feet by six feet and has a dome ; while the latter is about 29 feet long and about 16 feet wide. The temple as a whole is built of brick masonry. In the sanctuary are placed the images of Rama, Lakshuman and Sita. On one side of them is placed Kavalsya, and on the other, Lakshuman. Before Kavalsya is placed Balkrishna. The images of Rama, Lakshuman, Sita and Kavalsya are made of black marble and are about a foot and three quarters high each. The image of Balkrishna which is made of marble is about a foot and a quarter in height. Besides these there are several other brass images, among them are the images of Rama, Lakshuman and Sita, and the rest thirty-two in number are of different gods and goddesses. The brass images of Rama, Lakshuman and Sita are larger in size than the other brass images. The larger brass images are about six inches in height and the smaller ones are about half that height each. In the sanctuary a pedestal of brick masonry is erected having three flights of steps. On the topmost are placed the marble images ; on the next one all the brass images ; and on the third or last step, the Bans and Shaligrams. A large mirror is hung behind the marble images on the uppermost steps. The height of the pedestal is about four feet and a half.

Worship is performed by a Gosavi Brahman daily in the morning and *arti* in the evening and for this trouble of his, he is provided with free quarter's on the second floor of the

building. He is further allowed to take to himself the offerings made to the idols. Waistcloths are tied round the leins and thrown across the shoulders of the chief or marble gods daily and robes put on the marble goddesses after Gujarat fashion. Crowns are placed on the heads of Rama and Lakshuman. Before Rama's image is built Marutis temple in which a stone image of that God of the height of about three feet, is set up on a stone pedestal with joined hands and in a standing posture. Near this temple is placed a Pindi of Mahadev about a foot and a half high, and before this Pindi is placed a stone Nandi about three feet high. Round about the Pindi are placed eighteen stone images, some of which are of Ganpati and the others of Mahadevs Pindis together with Nandis. Behind the large temple there is a *Pimpal* tree round the foot of which a *pár* or elevation of cut stone is erected. On this *pár* is placed an image of Munja made of stone and rubbed over with *shendur*. Near it are placed also three stone Nandis and two stone images of gods. Adjoining the *pár* there are two *samadhis* of two Bawas that are dead.

Ramnavmi and Gokul Ashtami are the two utchhay days celebrated in the temple annually in connection with Rama. On those days *kirtan* is held in the temple, light made and Brahmans feasted. Visitors from seventy to eighty in number are present in the temple. The smallness of the number is owing to the locality being populated mostly by Mehomedans. Another big day held in the temple is the Hanuman Jayanti *utchhar*, in connection with Maruti. On that day also *kirtan* and Brahman feast take place in the temple and at night light is made. Palki procession takes place, the procession going via Bhendi Bazar road. The third big day is the Mahishivratra. It is held in connection with the Pindi of Mahadev. On that day *kirtan* is held and light made in the temple. Brahman feast is avoided in honour of that day because it is a fast and not a feast occasion. All the expenses connected with the temple are paid out of the rents realized. The monthly amount of rent is about eight rupees. The circumference of

the space reserved for circumambulation purposes measures about twenty-four feet. The daily visitors at the temple are five or six and that on big days from seventy to eighty.

No. 127. BAPDEV'S TEMPLE.

This temple is situated in the rear part of the oart called Tara Naikins Wadi on the Chevulwadi Street or Kolbhat lane. It was built by the residents of the Oart. The idol is the local deity. A long time having elapsed since the temple was built and it cannot be ascertained as to who built it. A piece of stone representing the god Bapdev is set up in the temple. Four other small stones are also there, none of them being carved images. Four of them are rubbed with *shendur*. They all vary in their size being from three to eight inches in height. The residents of the Wadi daily worship them in the morning. The temple is of square shape being 3 feet by 3 feet and around it is an open space. There is an iron arch before it from which are suspended two bells. Vows are made to the gods by the residents of the oart and they say that they are granted. They promise to Bapdev that if he grants their vows they would make it an offering of sugar and which on fulfilment of the vow is placed before the idol and then handed round among the persons present. Only the oartmen take *darshan* of the idol, no outsider ever takes the trouble to disturb the god. Formerly the residents of the oart used to collect subscriptions from among themselves and with it hold a *jatra* in connection with this Deva. It has, however, been discontinued since the last ten years, the oart men say.

No. 128. MARUTI'S TEMPLE.

This temple is situated in the Israel Moholla on the Masjid Bandar Road. It is in such a place there that a new man would not be able to find it out at once. It was founded by Mochis or shoe-makers but the object of their founding it cannot be ascertained, so also it cannot be ascertained as to who bears its expenses. It has walls on three of its sides, on

the fourth, that on the front side a wall is built of the height of about six feet above the level of the ground, and about that height there is an iron railing on each side of the door, reaching the roof. This arrangement affords the devotees an insight into the temple and view of the image therein. The temple is a houselike building and is without a dome. The circumference of the space reserved for circumambulation purposes measures about eighty feet. There is a vacant space before the temple about 21 feet long and about 18 feet wide. In the temple there are two images of Maruti rubbed over with *shendur*, one large and the other small; the first is about two feet, and three quarters high and the other about two feet high. In the niche before them are placed two brass images about three inches high each, one of Radha, and the other of Krishna. No worship is performed of these images daily. Only on Saturdays a worshipper attends the temple and performs worship of the idols. At night the temple is kept open. So is it kept open on No moon and Marutis birth day when Mochis make offerings of cocoanuts and coins. On such days light is made in the temple. None visits the temple daily to take *darshan* of the gods therein. The number of the visitors on Saturdays, *amavasyas* and Hanuman Jayanti, is from 25 to 30.

NO. 129. MATHADEVI'S TEMPLE.

This Mathadevis temple is situated at Ghodapdev. It is a small room with tiled roof over it and measures about five feet long and four feet wide. The Devi consists of five small stones rubbed over with red-lead. Its worship is performed once in a week on Sunday and its fair or *jatra* is held once in a year when an annual sacrifice is offered to the Devi. This god is considered as the Sthandevata or local deity of the oart, and it is believed that if no fair is performed in connection with the deity, a fire is sure to break out in the oart and in its neighbourhood.

No. 130.

MARUTI'S TEMPLE.

This temple is situated on the Khetwadi Main Road and the circling space measures about sixteen feet in circumference. It has a sanctuary and an audience hall distinct from each other, the former being eight feet by eight feet and the latter about sixteen feet by ten feet. A black stone Maruti about two feet and a half high rubbed over with *shendur* stands on a stone pedestal erected in the sanctuary. A Brahman who does not reside on the spot performs the morning worship and the evening *arti*. As to who founded this temple and other particulars regarding it there are no means to ascertain. Marutis birth day *utsav* is said to be annually celebrated in this temple as also Saturdays occurring in the month of *Shravan*.

No. 131.

KALBHAIRAV'S TEMPLE.

This temple is situated in Kamathipura 15th Lane. It was founded by a Bairagi. There are five trees one of *Audumbar*, another of *Pimpal*, the third of *Vad*, the fourth of *Nimb* and the fifth of *Arli*. The temple has a pinnacle but no dome and is so small in size that it can accommodate only the image of Kalbhairav. This image is made of black stone and measures about a foot and a half in height. The space reserved for circling the images measures about ten feet. At the foot of the Kalbhairav's image there are other images some of which are made of brass and others of copper, but all of them are of small size. One of these metal images is of Balkrishna, the other of Ganpati, the third of Maruti and so on. The Bairagi the founder of the temple performs the daily morning worship and the evening *Arti* at which time he blows a *sing* or horn. Previously to his performing the morning worship, however, he performs that of the sacred fire kept by him constantly burning in the *kund* near the temple. He is at all times there sitting on a deers skin with his body besmeared with ashes. He per-

forms the worship of the sacred fire thrice in the day, that is, once in the morning, again at midday and thirdly in the evening. His place of abode is about there and he receives what may be offered to the idols by their votaries who bear all the expenses on account of the temple.

Bhairav or the terrible is an incarnation of Shiva and is regarded by some as Kalis attendant, and by others as her husband. He is worshipped under many forms. Kalbhairav or one who frightens death is one of them. This Kalbhairav wears a fierce countenance, is jet black complexioned, the general make of his body stout and robust, holds in one hand the decapitated head of a giant. Offerings of intoxicating liquors are made to him by those who drink it, but by those who are prohibited from using that beverage offerings of milk and sugar mixed together are made to him instead. He is the terrible destroyer of human beings delighting in their destruction more so for the behoof of his spouse. Bhairavi-Durga a malignant being, than for the gratification of his own evil passions as she requires to be regularly fed with human blood and flesh. Then there is again Bhut-Bhairav or the lord of the demons and spirits. He haunts burning grounds encircling his body with living serpents and wearing round his neck necklaces of human heads. He is always under the influence of liquor and is surrounded by a retinue of *bhuts* and *pishachas*.

A firm belief obtains among Hindus that Bhairav cures persons suffering from serpent bites. Such persons are therefore taken to the temple of that god and prayers are offered to him on their behalf by their friends and relations. It is also believed that their prayers unexpectedly result in the cure of those persons and by way of openly acknowledging the grace of the god they offer to him a *tali* or a tray filled with rice grains with two betel-leaves, one betelnut, a copper or silver coin, a cocoanut, a little quantity of turmeric powder in a piece of paper or a leaf placed thereon. When so prepared it is placed before the god, a short

prayer offered to him, the cocoanut broken, its kernel cut into little pieces, the turmeric powder also contained in the *tali* is applied to them, a few of them are placed before the god and the rest are distributed among persons present. These bits of the kernel when rendered yellow with the turmeric powder make what is called *Khirapat*.

Sundays are sacred to Kalbhairav. On those days particularly, oil is poured on his image, he being fond of it and before it *Bharad* and *Gondhal* take place at the cost of the person making vows to it. An iron *trisul* or trident is fixed in the ground under one of the above named five trees, that is the tree which lies opposite the image of Kalbhairav. It is besmeared with red-lead. Kalbhairav is the tutelary deity of some families just as Khandarav is of others. On occasions of Thread, Marriage and similar other ceremonies this deity is especially invoked. When returning from the Benares pilgrimage some persons bring with them *gandas* or black threads of the god Bhairav of that place and tie it round the necks or arms of their children to avert the evil influence of the evil spirits, hovering about in the air or that of the evil eye or *drist* of their neighbours and others. It is believed that uttering the name of Bhairav serves to prevent serpents and other venomous creatures from doing any harm. Hence the repeating of the name of that god a certain number of times by persons when going to bed that while asleep they may receive no harm at the hands of those creatures. The number of the daily visitors at the temple is about fifteen and that of those visiting it on Sundays is upwards of fifty.

Of the five trees mentioned above, the leaves of the *nim* (*Azadiracta Indica*) are especially eaten on New Year's day, the first thing in the morning by Hindus; and Gosavis drink their juice every now and then to deaden their feelings of hunger. Under the *Avli* (*Phyllanthrus emblica*) tree Krishna is supposed to rest. On the Tulsi marriage day the fruits of this tree are offered to the goddess, she being very

fond of them. On the Full Moon in Kartik they are cut hollow, a cotton wick moistened with butter is put into the hollow part of each fruit. The wick is then ignited and the fruit in that condition is left gently on the surface of some sacred water to float. On the Vaikunth Chaturthi day the *Acli* tree is worshipped by Hindus who prepare and eat their food under its shade. Among other dishes they prepare one of the fruits of this tree also. Hindu Shastras enjoin the preparing and taking of dinner under this tree at least once a year. The *Pimpal* (*Ficas religiosa*) tree is believed to be haunted by evil spirits and to be the seat of Munjoba in particular on which account thread ceremony of the tree is unavoidably performed. The person afflicted with some malady and women imbued with a desire to obtain children or to free their husbands from their difficulties circumambulate a Pimpal tree, some hundreds, yea some thousands of times a day. Under the Umbar (*Glomerus* fig tree) is the abode of Dattatraya. Both men and women go round this tree a number of times, and read the sacred Guru Charitra *pothi*, some to drive out evil spirits from their bodies, some to get over an ailment, some to obtain lucrative appointments and others to be blessed with wealth and progeny.

NO. 132. THE GAONDEVI TEMPLE.

This temple is situated on the Gaondevi Road, or properly speaking the road derives its names from that of this goddess. It is said the goddess is self-existing. Whilst the other two images near it made of stone and called Shitaladevi, are made by an artist and set up where they are now seen. Once upon a time while a certain man was asleep, the goddess appeared to him in a dream and directed him to arrange for building a temple over her and mentioned to him that she was one of the seven sisters or *apsaras* that ruled over the seven worlds and that her name was Gaondevi. When she so appeared to him in a dream, she had on her person a green

robe, across her forehead a strip of red powder and on her arms green bangles, and her hair was loose. The following morning he communicated the dream to his neighbours. The news went from ear to ear and spread like wild fire. People proceeded to the spot indicated, saw the image and were satisfied of the truth of the statement of the person. They then raised subscriptions among themselves and with it built this temple. The face of the Gaondevi stone is a large one, rubbed with red-lead. The images of Shitaladevis are also made of stone, one of which is two feet high and the other one foot high. The daily ceremonies performed in this temple, are two, the morning worship and the evening lamp-waving and for their due performance the services of a Gujarat Brahman engaged. For his trouble he is permitted to take and use what may be offered to the gods by their devotees. The temple is a public property, and the ground reserved for purposes of circumambulation measures about forty feet. The expenses are borne mostly by votaries of the goddesses. The form of the temple is houselike and the audience hall and sanctuary are one and the same. At one end of the ground floor too small but well carved wooden temples are constructed with brass pinacles one on each. Midway between the roof and the ground floor a gallery is constructed for the females on occasions of *kirtans*. The rear part of the building has the appearance of a temple in as much as it has a dome and a pinnacle, the former all cement built and the latter made of wood with a flag attached thereto. The temple has three doors, one front and the others side ones for people to go in and come out. The front door has gas pipe about it. The same is provided with domes and illuminated on great days and the *jatra* or fair day. Before it are three *dipmals* which are lighted on particular occasions. A *Nandadip* is burnt near the goddess, and supplied with butter by the votaries of the goddess. Puran is read during the four sacred months in the year. During the *Navratra*, *Dipwali*, and *Dasara*, full light is made

in the temple. The *Navratras* take place in *Ashwin* when it is said the goddess sleeps for nine days and awakes on the tenth or *Dasara* day. *Ghat* is set up near the goddess during the *Navratras* to worship and adore which throngs of people, men, women and children visit the temple day and night with sweetmeats and strings of flowers for the goddess. On the seventh day of the Navratra, *havan* ceremony is performed before her when the sacrificial fire is lit in which rice, butter, and co-coanuts, are thrown by way of sacrifice. *Gondhal* dance takes place on those days, and the *Navachandi* book read by Brahmins employed by persons suffering from either some bodily ailment or to better themselves, as there is believed to be some efficacy in so doing. On those days the goddess is richly dressed. As regards the images of Sitaladevis they are particularly worshipped in cases of persons suffering from small-pox, missels, or cow-pox. The diseases have their origin in the extreme heat in the system of the individual afflicted and Shitaladevi is believed to be capable of cooling that heat. Hence in cases of persons suffering from those diseases this goddess is worshipped in preference to other idols. The number of visitors at the temple daily is about fifty and that on big days above two hundred. Sundays, Tuesdays and Fridays in the week are sacred to Gaondevi. On those days also a large number of persons visit the temple with cocoanuts, flowers, and sweetmeats to offer to the goddess.

Near this temple there is one dedicated to *Shiv Ling* called Narmadeshwar, close by is a *pushkarni* or a small tank built of stones with a flight of steps; built on the 1st of *Jesth* 1749 by Dharmabai wife of Jiwaji Bhau Rawut. Near it is placed the image of Ganpati rubbed over with red-lead. The *jatra* or fair of both Gaondevi and Narmadeshwar takes place annually on the 15th of *Margashirsha* when shops of toys and sweetmeats are opened around the temples and in their vicinity; full light is made in and around the temple, both on the fair day and a day or two following it. The

expenses of the fair are defrayed from the subscriptions raised among themselves by the well-to-do neighbours of the temple.

NO. 133.

MAHADEV'S TEMPLE.

The temple is situated in an oart lying close to the Flour Mill more popularly known by the name of *Kombadyachi giran* on the Grant Road. It was founded by a Bhátya gentleman of the name of Vallabdas Liladhar. It is said, he commenced the work but did not live to see its completion. His widow completed it after him, having plenty money but no issue. The temple is built of black stone and coloured white. It has a dome and a pinacle and is divided into two parts uamely the sanctuary and the *Sabhamandap*. In the sanctuary is the emblem of Mahadev and in the niche in the rear wall of the sanctuary is set up the image of Parvati, about a foot and half high. A brass *kavach* covers the emblem. In the *Sabhamandap* a stone Nandi is set up right opposite the entrance door of the sanctuary and facing the Lingam. The stone images of Ganpati and Kalbhairav are also set up in the *mandap*. The height of each of the images is about a foot. On one side of the above temple is a small one in which the image of Maruti is set up. Its height is about four feet and is rubbed over with red-lead as other images of that god generally are. On the other side of the temple there is another temple dedicated to Rama, Lakshuman and Sita. These images are made of white marble, the formar two measuring two feet and half high each and the latter about two feet. The circumambulation ground of Mahadev's temple measures about twenty-five feet, and the expenses on account of the temple are borne by the proprietor ; the visitors also contributing occasionally when necessary. A Gujarat Brahman, a paid servant of the temple performs the daily morning worship and the evening light waving. When the temple *Nagara* drum is beaten and the bells hung up in numbers in the temple

are rung. Some of the visitors at the time, are at the drum, some at the bells, and others clap their hands during the singing of the Arti songs. There is a fair held in connection with this temple, so does a Palki procession take place in connection therewith. All the Mondays in the month of *Shrawan*, the *Mahi Shivratra*, both the *Ashahdi* and *Kartiki Ekadashis* and *Haritalika* are great days in reference to this temple, when men, women, and children in large numbers visit the temple, perform worship, offering from one to one thousand *bel* leaves. Full light is made in the temple on those days and offerings of fruits, roots, vegetables, sweet-meats, and flowers made in large quantities. Some devotees engage themselves the whole night in making *bhajan* either at their houses or in temples while others read the sacred books to large numbers of male and female hearers, and in this way they spend the day and night.

No. 134.

JAIN TEMPLE.

This *Dera* or temple is situated in Manockji Street at Kolaba.

No. 135.

MAHARAJA'S MANDIR.

This Mandir was founded by Shri Malji Maharaj and is known by the name of the founder. It is in house No. 63 on the Bhuleshwar Road and little onwards of the Grand Portuguese Church there. It is opposite Ramji's temple founded by Bhima Shroff a well-known Banker.

No. 136.

RAMBAG.

This Bag or garden is situated on the Naigam Road and opposite the Union Mill. It belongs to the Maharaj of the Bhatias. This Maharaj set up an image of Rama in his garden house. The garden is generally closed and only the Bhatias and Banyas are allowed admission into the temple. People of other castes are altogether denied the same.

No. 137.**MAHADEV'S TEMPLE.**

A stone Pindi about three fourths of a foot is placed on the bank raised round the Nimb tree that has grown on the left hand side of the gate of the Native Regiment Yard behind the Crawford Market. A small brick built niche is constructed at a corner of the bank for keeping the lamp in. The Pindi is in an open place without a shelter over it and near the Pindi are seven small round stones. Only the Mahars of the Regimental Lines worship it. Nothing is known as to who set it up.

No. 138. CHIMAN LALJI MAHARAJAS MANDIR.

This Mandir is situated opposite Bhima Shroffs *chawl* on the Bhuleshwar Road. Chiman Lalji Maharaj the owner of the Mandir resides in a house next door to this Mandir. An image of Balaji is the presiding deity in this Mandir, there being a lot of other images of other gods and goddesses.

No. 139.**THE NAMELESS GOD.**

This *Devasthan* was situated near house No. 57 on the 2nd Nowroji Hill. The site has now been purchased by a Khoja who has ordered the removal of the idol from there to elsewhere. He has pulled down the Devasthan and has built his house on its site.

No. 140.**JAIN TEMPLE.**

This temple is situated on the right hand side while going to the Bhendi Bazar and was founded by one Khimchand Motichand. It is large in size and is easily discernable. Its front being on the road side it looks like a dwelling house.

No. 141.**MAHARAJA'S MANDIR.**

This Mandir is situated on the Masjid Bandar Road and was founded by one Ranchodas Haridas. It is on the second floor of a house near the door of which Gujarat people are seen grazing cows.

NO. 142. MAHADEV'S TEMPLE.

A small cone or lingam sheathed in graven brass plates and a second cone in the centre of 108 small brass lingams shows that the fifth room like the fourth is dedicated to Mahadev. Of two niches in the rear wall one holds a Ganesha the other a Parvati. The keeper, services, high days, and worshippers as in the neighbouring shrine.

NO. 143. MANDIR OF A MAHARAJ.

This Mandir is situated in the Panchayat wadi on the Bhuleshwar Road. Maganlalji Maharaj owns it and resides in it. Near this Mandir there is another the ownership of which Madhavrajji Maharaj claims. On enquiry it seems that in this mandir Baliram is the presiding deity and an image of his is worshipped therein.

NO. 144. JADUNATHJI MAHARAJA'S MANDIR.

This Mandir is situated opposite Jivan Lalji Maharajas Mandir in the 3rd Bhoiwada Street on the Bhuleshwar Road. It is newly built.

NO. 145. GIRDHARLALJI MAHARAJA'S MANDIR.

This Mandir is situated at the entrance of the 3rd Bhoiwada Street on the Bhuleshwar Road. It is opposite the Umamaheshwars temple. Outside it there are cloth shops. At the *darshan* time only two of its doors are opened for admitting and letting out the visitors at the Mandir.

NO. 146. JAIN TEMPLE.

This temple is near the Police Chauki on the Parel Road. It has but very recently been founded by Jasvir Buda.

NO. 147. MARUTI'S TEMPLE.

This temple stood in Pophalwadi on the Kalbadevi Road. The image of Maruti which was in it seems now to have been removed from it elsewhere by the devotees and in place of the image are seen bricks and pieces of timber heaped up.

No. 148.**MAHARAJA'S MANDIR.**

This Mandir is situated opposite the *nâkâ* of Pinjrapol. The time and the mode of taking *darshan* of both the Maharaj and the image of Balaji in the *Mandir* depends upon the order of the Maharaj. In other Mandirs there are fixed times for taking *darshan*.

No. 149-**MAHADEV'S TEMPLE.**

In Vidiaram Bhai's palm garden or Oart on the east side of Thakurdwar Road leading from Bhuleshwar to Girgaum are two temples. Close to the entrance with a massive light-pillar in front is Mahadev's temple a lofty structure of dark dressed stones built about fifty years ago. Below is an eight sided chamber surrounded by an open veranda and above is a metal plated dome surrounded by a red-flag. The temple takes its name from the builder Vidiaram Bhai Gujarat Kantari by caste and a staunch worshipper of the Shankar who about forty years ago was secretary or Shirastedar in the Appellate Side of the High Court and with whose representatives the management of the temple remains. In front of the temple is a large step well between which and the temple the whole ground is paved and kept fresh and clean. Between the step well and the temple is a seated bull or Nandi with prominent testes to be touched by worshippers before going into the temple. Between the bull and the temple door a tortoise is carved on the floor facing the temple. In the outer face of the front temple wall in a niche on the right side of the door is a black stone image of Kalikadevi and on the left, of white marble Ganesha. In the centre of the sanctuary floor is a conical black stone Ling. On Mondays and elevenths and still more on the Mahishivratra worshippers pour cooling liquid over the Ling. The offering most pleasant to the god is *bhang* because it is said that after the god had swallowed the arsenic one of the precious products churned out of the sea, nothing eased the burning of the poison neither the cold moon set

on his head, nor the waters of the cooling Ganga, nor the shining chill of cobra, nor the holy name of Rama quited his pain. Only the drinking of the cooling *bhang* refreshed him. Bathing with milk and rubbing of sandal paste also please the god. Not less pleasing to the god are offerings of *bel* (ægle marmelos) leaves thousands of which are dropped on the Ling on Shrawan Mondays and on Shivas great day in *Magh*.

In a niche in the wall behind the Ling is a four armed Parvati carved in black stone, a conch-shell or *shankh* in one hand, a discus or *chakra* in a second, a mace or *gada* in a third and a lotus or *padma* in the fourth. Mahadev is worshipped thrice a day, in the early morning, in the forenoon and after sunset. The evening worship ends with the waving of lights, the clapping of hands and the beating of kettle drum and the chanting of verses. The caretaker or Puhjari is a Gujarat Brahman of the Audich Sahastra subdivision who is allowed to keep all offerings made to the God. Of the worshippers the most ignorant, bow 'ask for forgiveness, and pray for happiness.' The better informed repeat verses to this effect.—'Oh Shankar who abideth in Kailas. Thou whose head the ten headed cobra adorns. Thou who art the ocean of mercy and kindness and who art capable of saving me from the misery of this world Thou Lord, who beside Thee can save me from perdition.' After this prayer the worshipper prostrates himself before the god, walks round the temple, sits on the veranda steps for a second or two and departs. On Shrawan Mondays and on Shivas Great day silver mask with a man's face and with a crown or *mugut* on his head, is placed over the Ling.

No. 150. KHAPARYA DEVI'S TEMPLE.

This temple is behind the Saw Mill at the Tank Bandar. It is a small hut of square shape occupying space about eight feet square. It has a cudjan roof and is built of *tatta* walls. Its door too is made of bamboo chips and is always

locked except the worship time. A stone of the height of about one foot is set up in this temple. It is daubed over with red-lead and its daily worship is performed by a Maratha of the name of Gaikawâd who resides there. The space reserved for circling the idol is about three feet in circumference. A fair is held some day in the month of *Shrawan* or *Ashad* when money is collected for the purpose from the people residing about there. On that day a sheep is sacrificed to the idol. This idol is the protecting deity of that particular cart or *wâdi*. One or two persons daily visit the temple to take *darshan* of the idol. On the *jatra* day the number of visitors is between twenty-five and thirty.

No. 151.

SHRI BALLAJI'S TEMPLE.

This temple is situated on the Bhuleshwar road and seems to have been founded by a wealthy Marwadi merchant for the attendance at it is mostly of Márwâdis. The temple is so situated that the image of Ballaji can be clearly seen by persons passing along the street. It has a tiled roof without a dome and looks more like the dwelling of man rather than of God. It is divided into two parts, the sanctuary and the hall where Purans are read and Kirtans held. The frame of its door and the door shutters are covered over with embossed silver plates fixed with silver nails. Both the images and the pedestal are of stone. The image is about four feet high and is placed in a wooden frame work or *makhar*. It holds in both its hands *shankh* and *chakra*; *kundal* on its ears, a silver crown or *mugut* on its head and over the crown a serpents hood. A waistcloth, coat and *shela* adorn its body. The worshipper is a Marwad Brahman who performs the daily morning worship and the evening light waving or *arti*. Offerings made to the gods by the devotees become the Brahmans property. The big day of the god is Gokulash-tami which falls in the month of Shrawan. On this occasion as also on other Jain big days the temple is lighted. The temple is furnished with hanging glass globes, wall-

shades, and chandaliers. On both the sides of Ballaji are two wooden carved images called Jaya and Vijaya tastefully coloured.

No. 152. CHEDYA DEVI'S TEMPLE.

This stone image is in a sanctuary, round in shape, built of brick masonry of the height of about 4 feet and lying on the left hand side of the road leading to the fishermens huts on the seashore in Koliwada at Shivri. The image is about half a foot high, in a standing posture with hands resting on its loins and rubbed with red-lead. Two small bells are hung up before the goddess. On the left side of this is another stone god. A fair is held of both and a sacrifice offered to it. The principal deity of these fishermen is the Chandika, a image of which is opposite Vagheshwari. These stone gods have been set up as being connected with the spot on which they stand.

No. 153. UDHAVJI'S TEMPLE.

Founded by one Ramdas Apa Shastri of Baroda. Udhavji is made of black stone and is three feet high. The worshipper is a Gujarát Brahman. The god is supplied by the devotees with dresses consisting of turbans, coats, sashes, and waist-cloths. The temple has no dome but a tiled roof over it. The *pataka* or flag fixed on the roof is the only sign of the premises being known as a temple, but for this sign it will pass for a dwelling house. It is very poorly furnished and thinly visited. Its big days are the Ekadashis occurring in the month of Shrawan, when *Kathas* and Purans take place in the temple.

No. 154. JIVAN LALJI MAHARAJAS MANDIR.

This Mandir is situated in third Bhoiwada Street near Bhuleshwar. It is the private property of Jivan Lalji Maharaj. He is now no more and his widow Rukhminibai looks to the management of the Mandir. A image of Balaji is worshipped in this mandir. The Wanis and Bhátiás are the devotees of that deity and they throng in numbers at the Mandir to take *darshan* of the idol in the morning and in the

evening at fixed times. Both males and females constitute that number. Gokul Ashtami utchhav is annually celebrated in this temple on a very grand scale. The mandir stand at the head of all the mandirs in Bombay.

No. 155.

VITHOBA'S TEMPLE.

This temple is situated in a private lane leading from the Mugbhat lane and was founded by Sakharam Shet, Goldsmith by caste. The sanctuary and the dome over it are of stone and the hall all of wood with a storey above it. This storey is let out and the rent appropriated towards the maintenance of the temple. In the shrine over a stone pedestal are two stone images of Vithoba and Rakhmai, measuring about three, and two and a half feet high. In the hall is a small temple dedicated to Shivling made of stone and carved over with a brass plate. In the niches is stone Párvati and on two sides outside the front wall of the temple are two more niches one on each side of the entrance door, in one of which is stone Ganpati and in the other Maruti. In front of the Lingam is Shivas Nandi in a sitting posture. During the four months of *Chaturmas*, Puran is real in the audience hall to be a few aged persons. In front of the temple are two stone *dipmals* so also are there the sweet basil and *Pimpal* trees.

No. 156.

MAHARAJA'S MANDIR.

This mandir is situated on the right hand side just at the entrance point of Kumbhartukda Lane. As in other mandirs an image of Ballaji is worshipped and visited by the votaries for taking *darshan*. The number of these visitors here is not, however, so large as it is in other mandirs. The reason of this cannot be explained. Possibly it may be that this mandir is of recent date, or that the Maharaj its owner has not rendered himself more popular among the mandir going people. It is not that all the Bombay mandirs are equally thickly attended.

No. 157. MARUTI'S TEMPLE.

This brick built temple with a dome is situated at the Upper Colaba; is square shaped, being ten feet by ten feet and the circumambulation space about 26 feet. Flags are fixed to the temple in prominent places as distinguishing marks. The stone Maruti set up in the temple is rubbed over with red lead and is about three feet high. A Gurav performs the daily worship. Hanuman Jayanti is celebrated here and Palkhi procession takes place, when about 50 or 60 people, besides the company of Bhajankaris accompany it. The temple depends for its expenses upon the public charity which the Bhopi asks. The number of daily visitors at the temple is only one or two and that on the *utchhar* day that is Maruti's birth day is from 50 to 60.

No. 158. JARI MARI'S TEMPLE.

This temple is a small hut occupying space measuring about 20 feet by 10 feet in width and is situated in the compound of the Native Regimental Lines behind the Crawford Market. It was founded by a Mahar. Seven stones below nine inches are placed here, some large and others small in size, and daubed over with red-lead. Before these stones are placed three other black stones, their names are not known, nor are their heights alike, they being below one foot. There is a Mahar who daily worships them in the morning and in the evening burns incense before them. Behind the stones there is a lantern which is lighted in the evening daily. A hanging glass globe is hung up in the centre of the temple. Behind the temple is a *Vad* tree, but no one performs its worship. The *Jatra* of the Devi is held once a year when at the rate of two annas per head are recovered from the sepoys and a goat or sheep sacrificed before the goddess.

No. 159. VITHOBAS TEMPLE.

This temple which is like a house without a dome, is situated in a lane opposite Ganpat Krishnaji's house on the Vada-

chigadi. Both the house and the temple formerly belonged to one Vithu Maruti a Maratha by caste who since disposed of them and ever since their new purchaser has put a lock to the temple and pulled down the house. No worship and no look of the images in the temple. The Marathas residing round about asked the purchaser to allow them to light a lamp in the temple before the idols, but he does not remove the lock. Vithoba and Rakhmai stand alone and in dark in the temple, the people say.

NO. 160.

MARUTI'S TEMPLE.

This temple in which there are three images of Maruti is situated on the Khetwadi Back Road. They are in a standing posture each with joined hands towards the image of Rama set up in the temple opposite. They are made of black stone and the height of each is about three feet. The circling space measures about sixteen feet in circumference. The worshipper of the image of Maruti in the temple on the Piquet Road visits the temple early in the morning performs worship and walks away. So there is none that can give an account of this temple. The temple is a small room about sixteen feet by six feet and has no dome. The images are set upon a stone pedestal and the door of the temple barred from without by the worshipper after he is done with the worship. Excepting the Deccan Marathas or Ghatis that live in its neighbourhood and who make an obeisance to the three gods on their way to their work places, no outsider has anything to do with them.

NO. 161.

JOTI PRAKASH TEMPLE.

This temple is situated in the Oart in the neighbourhood of the house of Dhanjibhoy B. Mistri and Clifton village on the Parel Road. This Oart formerly belonged to one Monji Khetsi, it was purchased subsequently by Tapidas Vijbhukandas and has since been his property. It cannot therefore be ascertained as to who founded the institution. In the temple there is a sesam wood pedestal well carved and a

large mirror hung up behind it. There is no image of any god in the temple which is always locked up. The temple is without a dome. Its length is about twenty by sixteen feet, and the circumference of the space reserved for circling purposes measures about thirty feet.

No. 162.

RAMA'S TEMPLE.

This temple which has a tiled roof over it and no dome is situated on the Khetwadi Back Road. It is about thirty feet long and sixteen feet wide. It has no space for circling purposes. One Mohandas Bawa is said to be its founder. The images of Rama, Lakshuman, Sita and Ganpati made of white marble are set up on a stone pedestal, and the height of each of these images is about three feet and a half. One of the worshippers in the Maruti's temple on the Piquet Road attends this temple daily in the morning, performs worship of the images in the temple, locks up its door and walks away. No one therefore residing in the neighbourhood of this temple can give information regarding it. Excepting a few neighbouring Marathas no outsider ever visits it.

No. 163.

MARUTI'S TEMPLE.

This temple with a tiled roof over it is situated on this side of Vithobas Temple at Matunga. It is maintained by certain Bhatyas and Banyas and its management is at present in the hands of one Juthábhái Dáyáshankar. It is about thirty-five feet long and twenty feet wide. In this space there is a chamber forming the temple's sanctuary and the remaining space forming a well furnished *sabhamandap*. In the chamber on a pedestal stands a black stone Maruti about a foot and three quarters high. Hanuman Jayanti *utchhav* is celebrated in this temple annually on a grand scale, Bhatyas and Wanias contributing towards its expenses largely being the patrons of the temple. The income of the temple is considerable but the worshippers of the image withhold informa-

tion regarding the details of the temple as the Municipality has levied assessment, they say on the premises. These worshippers are five or six in number.

No. 164.

VAGDEVA.

This *Deva* has no temple. A plank is placed on the veranda of a dwelling house in Kamathipura 3rd Lane. Three small round stones rubbed with *shendur* constituting the above named *Deva* are placed on that plank. On inquiring of the people residing in the neighbourhood as to the origin of this *Deva* and other particulars connected therewith, they say that the *Devas* have been there for the last five generations, that they have been worshipping them because their forefathers worshipped them. Some of the neighbours pour water over them and apply to them sandal and rice grains and put on them flowers daily in the morning. There is no expense in connection with the *Deva*, nor is there any *Jatra* held on its account. No outsider visits this *Deva* to take its *darshan*. If any one passing along the road feels inclined to make a bow he does so, but as it has been set up by a Kamati, no man of another caste is permitted to pour water over it or worship it.

No. 165.

MAHALAKSHUMI'S TEMPLE.

This temple is situated in Kamathipura 9th Lane and the flag or *patak* attached to the building is the sign of this temple. It is built in a dwelling house, is of brick masonry, small in size and square in shape, and has a dome over it. There are images of goddesses set up in this temple so is there a fourth image also of a goddess and called Pochamma. No worship is ever performed of these images, only on the occasion of a great holiday among the Kamathis, a *naived* of good things, that may have been prepared in the house is offered to the several goddesses, before those several dishes have been tasted by the family. There is a Kamathi who burns a lamp daily near these *devis*, and takes for himself what may be offered to them. No *Jatra* is held in connection with this temple, nor

does any one ever visit it. Some of the residents of the lane, however, make a bow to them on a holiday taking them to be the guardian deity of the street.

No. 166. MARUTI'S TEMPLE.

An image of Maruti about three feet high is set up probably by a wandering Gosavi on the open veranda of the house belonging to one Gulam Husein Hyder Alli and situated on the Bapty Road. The image is sheltered under a cudjan roof temporarily erected in the rainy season only and removed in the other season of the year, and the image left exposed. A Kamathi daily bathes it by way of worshipping it and sits there the whole of Saturdays with the privilege from the owner of the idol to take and use for himself the offerings made to it. Near this image there are others of Shani, Bahiroba and a Pindi of Mahadev. The former two images rubbed with *shendur* are about three fourth of a foot high each and Mahadev's Pindi is five inches high. One or two persons daily visit the temple to take *darshan* and fifteen or twenty persons do so on Saturdays when they apply *shendur* to the image, pour oil on it and put round its neck garlands of *rui* flowers and leaves.

No. 167. MOCHI'S MARUTI.

On the west side near the meeting of the Nal Bazaar and Bendi Bazaar roads a portion of a dwelling house is set apart as a shrine of Maruti. Perhaps because it was founded by a shoe-maker, or perhaps from the number of Gujarat shoemakers who live near it the shrine is called *Mochilokno* or Shoe makers Maruti. The keeper a Gujarat Brahman closes the shrine after morning worship and returning in the evening performs the *arti* or lamp waving and lights a lamp. Worshippers are few as the gods title prevents numbers of the better classes attending. Still on Saturdays the attendance is fair, and oil, red-lead, black pulse, *rui* garlands and a few coppers are offered.

No. 168.

MHASOBA'S TEMPLE.

This temple is situated in the lane leading from the Golpitha to Khetwadi. It was built by Marathas with the money they had raised among themselves for the purpose. The image of Mhasoba is not a made one. It is simply a round stone rubbed over with red-lead. It is about two and a quarter feet high. There is another stone near it and its height is about one foot and a quarter. It also goes by the same name. The people residing thereabouts daily in the morning bathe the two gods, apply sandal paste and rice grains and put flowers over them. The temple is brick built with a dome and has no space left for circumambulation purposes. No big day is celebrated in the temple annually or at any other time. The Marathas residing there make obeisance to the idols while passing by them to go to their work.

No. 169.

MAHADEV'S TEMPLE.

This temple founded by Ramprasad Jamnadas is situated in a lane on the Bapty Road. A Pindi of Mahadev is set up in it. In the three niches made in its walls three images are set up. One of these images is of Ganpati, the other of Parvati and the third of Maruti. The temple is about eight feet long and six feet wide and its floor is paved with cut stones. It has a dome near which is placed the statue of a Rishi and has three doors. The images and the Pindi are all made of stone. The Pindi is half a foot high and the images of Ganpati, Parvati and Maruti are three fourths of a foot high each. There is a Gujarat Brahman who performs worship of the images in the morning and their *arti* at night. There is no big day celebrated in the temple. Daily one or two persons visit the temple and on Mondays their number is between ten and fifteen.

No. 170.

MARUTI'S TEMPLE.

In new Hanuman Street about four yards southeast of Sir Mangaldas cloth market a small plank shed with a tiled roof

ending in a flag contains a stone Maruti $3\frac{1}{2}$ feet high. The shrine which belonged to the late Sir Mangaldas Nathubhai's father is served by a Gujarat Brahman of the Audich Sahastra subdivision who daily performs the morning service and the evening lamp waving. The worshippers that visit the temple daily are chiefly of the Gujarat and Maratha castes and on Saturdays a larger contingent especially on Shrawan Saturdays offering garlands of the flowers and leaves of the *rui* and pour over the gods shoulders red-lead, oil and *udid* pulse. The chief days are the Full Moon of *Chaitra*, Hanumans birth day and five days later when the silver mask or *mukhwata* is carried in a litter with drumming through the town and at night the shrine is lighted. Large numbers chiefly of Bhois, Wanis, Bhatyas and Marathas attend.

No. 171.

NAGA'S TEMPLE.

An arched niche in the west face of the parapet wall of the Mastani tank in Nagpada about 300 yards south of Byculla Cross road, has a stone cobra daubed with red-lead standing with outstretched hood ready to strike. The cobra has no keeper and no morning service. In the evening some of the neighbours generally women of the Telegu or Kamathi caste light an earthen lamp. The high day is the waxing fifth of *Shrawan* known as Nagpanchmi or the cobras fifth. On that day both sides of the street are lined with toy and sweetmeat shops and flower and fruit basket women. Crowds, chiefly Maratha, Kamathi, and Mahär men women and children meet and enjoy the fair till about nine at night when as the street is a thoroughfare the booth keepers have to pack and move.

No. 172.

MARUTI'S TEMPLE.

In Gulalwadi about 25 yards east of the Gulalwadi Street in a one storeyed house belonging to a man of the Bhangsáli caste the ground floor is set apart as a shrine to Maruti. This shrine which is a room about 9 feet square and $2\frac{1}{2}$ feet high

with a ceiled roof, coarse tinted walls and earth floor has two stone images one of Maruti about three feet and one of Ganpati about one foot high. Near the image stands a brass saucer lamp fed with *ghi* and from the roof hang a couple of glass globes. In front of the images are a Shankh or couch shell, a bull and a coloured staff. A Gujarat Brahman performs the daily morning and evening lamp waving service. At other times the shrine doors are closed. On Saturdays especially on Shrawan Saturdays visitors present Maruti with red-lead and black *udid* pulse, spill oil on his head and throw a garland of *rui* flowers round his neck and lay a copper at his feet.

NO. 173. BALDEVJI'S TEMPLE.

In Gulalwadi about 49 yards east of the Gulalwadi Street the centre portion of an empty dwelling belonging to one Tuljaram Nandram Waida been assigned as a shrine to Ballaram or Baldevji the elder brother of Shri Krishna a black stone image about 4 feet high. The shrine which had for some time been neglected has lately been managed by a Gujarat Brahman of the Khedaval subdivision who daily performs the morning worship. No festival or special ceremony is held in honour of Baldevji. Near the door of the temple is a small arched shrine of Maruti to which on Saturdays Hindus of higher castes especially Gujaratis offer oil, red-lead and *udid* pulse.

NO. 174. DATTATRAYA'S TEMPLE.

In Gulalwadi about 23 yards east of the Galalwadi Street a dwelling house has one half of its ground floor a room about $8\frac{1}{2}$ feet square and ten feet high with white washed walls and iron barred doors set apart as a shrine of the three headed Datta or Dattatraya. The room is furnished with hanging glass globes, and *ghi* fed brass saucer standing lamp and a stone Dattatraya about two and half feet high with a stone dog and cow on either side. The expenses of the shrine are borne

by the householder who allows the keeper a Gujarat Audich Brahman to appropriate all the offerings. The keeper performs the morning worship and the evening light waving service which is very poorly attended. Thursday the day of the week is sacred to Datta and the only high day is Datta-Jayanti; Dattas birth day on the Full Moon of Margashirsa when a net work of jasamine and other garlands is hang in front of him.

NO. 175. MAHADEV'S TEMPLE.

A seated stone bull, a small tortoise stretched in relief on the floor and an encased stone cone show the fourth room which otherwire does not differ from the three first room to be sacred to Mahadev. The cone has a skin or *kavach* of brass and a brass overhanging seven headed guardian cobra. Three inches in the back wall hole two feet high stone images one of Ganpati and two of Parvati. The same Audich Brahman serves this shrine holding daily morning and evening services. On Mondays especially on Shrawan Mondays and on Mahishivratra numbers of worshippers both men and women visit the temple, ring the bell, bow, pray and strew *bel* leaves on the cone.

NO. 176. MARUTI'S TEMPLE.

This temple which has a tiled roof over it is situated at Sion. It is quite on the bazar road side. The people of the village bathe the image daily, touch its brow with sandal and rice grains and put on it flowers. A square room 4 by 4 feet near the shop of a grain dealer forms the temple. A cement built pedestal of the height of about one and a half foot is erected in that room and on it is set the stone images of Maruti about half a foot high. Three small stones are placed near this image besmeared with *shendur*. Some of the villagers light a lamp in the temple daily and on Saturdays pour oil over the idols, the result being that the pedestal is become all oily. A round bamboo canopy is erected over the images and *begad* is applied to the image of Maruti. There

are two bells hung in the temple. On the night of the Hanuman Jayanti utchhav the villagers perform Lalit Dance before the temple.

NO. 177. BAPU BAWA'S SAMADH.

This *Samadh* was built at the expense of Ichharam Manchharam dealer in gold lace and embroidery in Bombay. He built it in his own garden at Sion in memory of his Guru Bapu Bawa. A pair of sandles is placed on the top of the elevation. Many years have elapsed since. Subsequently Varjivandas purchased it, and his son has now built there a bungalow and styled it the sanitarium. A Brahman performs the daily morning worship of the *Padukas* and for his trouble he is paid twelve rupees per annum.

NO. 178. CHAMPADEVI'S TEMPLE.

This is a very small temple with a dome and a door with iron bars. It is $2\frac{1}{2}$ feet by 2 feet and is situated in a private lane called Kumbhartuka just at the junction of the Cowasji Patel Tank Road, the Thakurdwar road, and the Bhuleshwar Road. A stone almost globular and of the height of about half a foot is set up in this temple rubbed over with red-lead. It formerly belonged to a old woman and was in her house. After her death the person who bought the property and rebuilt it placed the image on the veranda of his house. But since the last three or four years the property has been purchased by a Gujarat Wani who removed the image and placed it below the veranda on the street and built the present temple. It is considered a local deity. None performs its *puja* daily. One may light a lamp and place it before the goddess in fulfilment of a vow or offer a cocoanut on marriage occasion.

NO. 179. NARMADESHWAR'S TEMPLE.

This is a very old temple and situated on the Gamdevi Road. It has a sanctuary in which is set up Mahadev's emblem and its hall which is like a shed contains the stone

Nandi. The temple has a cement dome with a wooden pinnacle, and outside it five stone *dipmals*. Near the temple are *Vad*, *Pimpal*, and *Audumbar* trees, of which the *Vad* is the largest. In the niche in the rear of the Lingam is a stone Parvati, and in the two niches outside are stone Ganpati and Maruti. On all the four sides of the temple are hung bells and over the Lingam the *Abhishek patra* from which water keeps dropping over the image. The keeper a Brahman by caste performs the daily morning worship and the evening light waving of both the images and the trees. There is a well there near which is a temple with a big stone in it and in front of which are placed a pair of sandals. The circumambulation ground is about 25 feet and the daily attendance at both the temples, about fifteen.

NO. 180. MHASOBAS TEMPLE.

This stone representing Mhasoba is situated on the Delisle Road on the way to Chinchpugli. There is a liquor shop on this road, a lane runs by its sides where the god is. Mhasoba is a piece of stone daubed over with *shendur*. It is looked upon as the local deity. The Marathas residing thereabouts wash, apply sandal and put flowers over it. They also once in the year raise among themselves some money and with it perform its *Jatra* or fair some day convenient to them, there being no any fixed day for performing it. Fowls or goats are sacrificed on the occasion.

NO. 181. DEVI'S TEMPLE.

This temple is small being four feet long and two and half feet wide. It is square in size brick built and has a dome. It is situated in Bhasker Lane at the foot of a small *Vad* tree growing in Lalji Gurji Maharaja's Oart behind the Grand Portuguese Church on the Bhuleshwar Road. The goddess set up in this temple is simply a long piece of black stone about half a foot high and a foot and a half long. It has nine faces and *begad* or laminae of tin applied all over it. A *nandadip* is kept burning constantly near it. A

Gujarat Brahman daily performs worship of the goddess and after that goes about his business in the town to earn his livelihood. The Gujarat carpenters that reside about there being devotees of the Devi daily visit the temple and celebrate in the temple the *Nawratra* holidays.

NO. 182. CHEDYA DEVI'S TEMPLE.

This temple is situated in the Koliwada at Warli. It is small in size and is the property of the whole Koli caste. Its management is in the hands of the Panch of the caste. Every body is at liberty to perform the worship and what is offered to it by votaries is used for the benefit of the temple. It is square in shape being 8 feet by 8 feet. The image is made of stone and it is the only image in the temple. The caste meets the *utchhar* expenses. About fifteen persons daily visit the temple and about 400 on the big day which take place on the 15th of *Pavsha*. On this day *utchhar* takes place also in the Golba Devis temple. People after bowing before the Chedyā goddess proceed to the Golba goddess temple to bow before her.

NO. 183. VITHOBA RAKHMAI'S TEMPLE.

This temple is situated behind Pandharinaths range of buildings in Mugbhat and was founded by a woman of the Prabhu caste named Sundarabhai in memory of her deceased husband Vishwanath Madhavji. It is a staired building, having two floors, the ground floor being appropriated for the purpose of the temple. It has a tiled roof over it instead of a dome, and is about nine feet to eight feet. The black stone Vithoba and Rakhmai stand on a pedestal with their hands resting on their loins. There is a Brahman keeper who performs the daily worship and appears to be a paid servant of the temple. He is allowed free quarters on the premises. A marble slab is fixed outside a wall of this temple with an inscription both in English and Marathi to the effect that Sundarabai founded this temple and set up

and consecrated therein the images of Vithoba and Rakhmai in memory of her late husband.

NO. 184. JARI-MARI'S TEMPLE.

This temple which is about three feet, by two feet, is brick built and situated on the acclivity of the hill belonging to Shet Varjivandas Madhavdas at Worli Mhatarpalkadi and opposite the Warli Post Office and the Government School. A round stone about half a foot high and rubbed with *shen-dur* is placed in this temple. None performs its worship. Once in a year a *jatra* is held when a sheep is sacrificed and the people residing thereabouts numbering about sixty or seventy take part in the ceremony. This temple is a public property and the idol is considered as the protecting deity or the guardian of the surrounding ground and the people occupying it. No one visits the temple daily for taking *darshan*; it is only on the *jatra* day that people ever visit it. Some one or other residing near the temple lights a lamp therein daily in the evening. The circumference of the space reserved in connection with the temple measures about four feet.

NO. 185. MAHARAJA'S MANDIR.

This *mandir* is situated in Bhaskar Lane near the Grand Portuguese Church. The Maharaj of the *mandir* resides in it and an image of Ballaji is the principal object of worship. The morning and evening times are the times appointed for the votaries of the deity to take *darshan*. At those times crowds of male and female devotees are seen almost running to the *mandir* for the purpose. Some of them run to catch the time and others to have the earlier opportunity of taking *darshan*. Gokul Ashtami *utthhar* is celebrated in the *mandir* annually and towards its expenses the votaries contribute liberally.

NO. 186. RAMA'S TEMPLE.

This temple is situated on the right hand side of about the tenth steps of the flight of steps leading to the Mankesh-

war temple at Mazagon. It was founded by a Gosavi, is square, one storied building about 7 by 7 feet. It has a tiled roof instead of dome, and a small open veranda. The images of Rama, Lakshuman and Sita made of white marble and of the height of about a foot each are set up in it. Besides these images there are about eight or ten other images and the Gosavi performs the morning worship and the evening *arti* daily, depending for his subsistence on the offerings made to the gods. There is no space reserved for circumambulation purposes, and the number of daily visitors at the temple is from 5 to 6. On the Mankeshwar fair day, their number is between fifty and sixty.

NO. 187. AKALKOT SWAMI'S MATH.

This monastery is situated behind the grain dealers shops opposite the Patakwadi in Lohärchál; passage to the *Math* being through the neighbouring oart. A brick pedestal about 6 feet by 6 feet is erected in the *Math* and over it is constructed a wooden *makhar* full of lattice work with glass globes hung therein. A marble slab about half a foot long with a pair of *pádúkás* carved therein is fixed in the pedestal. Near these *pádúkás* a small marble image of Gantpati about five inches high is placed and behind them is placed a portrait of the Akalkot Swámi. The math was founded by a Maráthá whose private property it is. He says, he built it because the place where it is, was lying vacant, and it is his family that performs the worship of the idols daily.

NO. 188. MARUTI'S TEMPLE.

This temple is situated in a room of the *Chawl* situated at Agripádá and belonging to Shet Sundardás Mulji. The room is the first in order and square shaped being about 4 feet by 4 feet. On a low elevation erected in the room serving as a pedestal seven stones of different sizes and

rubbed over with red-lead are placed by, it seems, a Dhobi or washerman when he occupied that room but has since left the room. A Bhandári who owns a liquor shop opposite the temple has since the time he left it been performing the worship of the idols. There are two bells hung in the temple, but no utchháv is ever celebrated.

NO. 189. MHASOBA'S TEMPLE.

This temple is situated on the left hand side of the road leading to the Koliwádà at Sivri. It is in a small room measuring about 3 feet by 4 feet. It has a tiled roof over it. In this room a pedestal of brick masonry of the height of about half a foot is erected and on that pedestal are placed within the space of nearly five inches, five small stones at a little distance from each other daubed over with red-lead. The temple has four cement built walls with an opening in one of them for the purposes of egress and ingress. Outside there is a small open ground. Excepting the one, no one can say as to the names of the gods the five stones represent. The affairs of the temple are managed by the Patel of the Kolis living there. A fair is held once in the year when sacrifice of a living animal is required to be offered. Some Kolis bathe these stones daily while others passing along the road make a bow to them. It is only on the *Jatra* day that all the local fishermen visit the temple bearing the expenses of the day.

NO. 190. JARI-MARI'S TEMPLE.

This temple is situated on the Gun Powder Factory Road at Mazagon and has been long in existence. A Parsi gentleman named Rustomji Daruwalla allotted for this temple a piece of ground measuring twelve square feet, just the piece on which the temple stands. The temple is without a dome but has a tiled roof over it. An earthen elevation is made in the temple and on it five small uneven stones are placed.

These stones have no separate names but they go under one general appilation of Jari Mari Devi. They are rubbed over with red-lead and are of the height of about half a foot each. They are said to be self-existing. A woman of the Maratha caste daily in her own way washes these stones in the morning applies to them red-lead and puts on them flowers. On the Dasara day, *Jatrā* is held in connection with this idol when a cocoanut is broken as an offering to the goddess. The value of this cocoanut though trifling is paid out of the contributions recovered from the neighbouring people. No one visits the temple but some people make an obeisance while passing along the road.

NO. 191. VITHALNATH GURU'S MATH.

This math is situated at Agripada at Byculla. It is in a storied house, the ground floor being set apart for its purposes. The extent of this space is about twenty six feet by sixteen feet. In this monastery or *Math* the bones of Vithalnath Bawa are buried and above the spot a square elevation of stone has been erected, and above the elevation is placed a stone slab on which is carved a pair of Padukas. The elevation which is about 4 feet and a half high is called *Samadh* built of black stone at the cost of the deceased Bawas disciples in memory of their Guru. These disciples are Marathas by caste. One of the Bawas disciples who resides in the premises daily performs worship of the Padukas, bathing, applying sandal paste and putting flowers over them. *Bhadrapad sud* ninth being the day on which the Bawas bones were buried there, is celebrated as *utchhav*, when the Bawa's disciples raise money among themselves and with it prepare a feast and eat in the temple, men, women, and children all numbering about a hundred and fifty souls. The monastery is open to any Hindu who may desire to visit it but no one seems to do so.

No. 192. MURLIDHAR'S TEMPLE.

This temple is situated in a private lane in Khetwadi. A Sadhu by name Ramdas Bawa and a female Sadhu of the Gujarat caste reside in that lane. They seem to have founded the temple. Besides Murlidhar, there are many metal images of other gods and goddesses. There is another temple there in which is the Lingam. A stone Nandi is in front of the Lingam and behind it Parvati, Mahadev's spouse. This Mahadev's temple has a cement and brick dome over it. There are two other temples there, one dedicated to Maruti and the other to Ganpati. All these temples are very small in size and form as it were a group of temples very old of long standing. The sadhu performs their daily worship and what is offered to all those gods by their devotees goes to the ascetic who claims them. *Janma* and *Gokulashtami* days, are the big daya connected with the temple of Murlidhar which is repaired and coloured for the occasion and lighted. On *Shraavan* Mondays full worship is performed of the Lingam and thousands of *bel* leaves are placed over it by the numerous votaries. On *Shraavan* Saturdays full worship is performed of Maruti and a mixture of oil and red-lead, and *udid* pulse poured over him in abundance. Daily three lamps are lighted in the temple and fed one with butter, and the other two with oil and the same supplied by the votaries. Behind this group of temples there are *Nimb* and *Pimpal* trees both of which are worshipped; the *Pimpal* in addition is circumambulated.

No. 193. MAHADEV'S SHRINE.

This shrine is situated on the Carnac Street. It is simply an elevation built of brick at the foot of a tree with a cudjan roof over it, and a Pindi, a Nandi and a Ganpati set up on that elevation. All these are made of stone, the Pindi being about half a foot high, Nandi about three fourths of*

a foot and Gaupati about a foot and three quarters. A Gujarat Brahman daily performs worship of all these images in the morning, the people residing in the neighbourhood contributing towards payment of the Brahmans wages. They also perform worship of the idols in their own way. These people are mostly washermen or Dhobis, putting *bel* leaves over the Pindi on Mondays through the Brahman worshipper. Two earthen pots full of water are suspended above the Pindi and the Nandi, and through small holes made at the bottom of those pots, water falls on the idols drop by drop. Four or five is the number of the daily visitors at the shrine.

No. 194. JARI-MARI'S TEMPLE.

This temple was founded by the Agris and Kolis residing in Navroji Hill, 3rd Lane, and from its outward appearance looks to be a dwelling house. It is without a dome nor has it space reserved for circumambulation purposes. It is a public property, its sanctuary being about eighteen feet by twelve feet. An image of Jari-Mari about two feet and a quarter high, made of black stone stands up on the pedestal erected in the temple with a crown on her head and bangles on her wrists. The people residing thereabouts especially the Agris pour a little water over the image by way of worshipping it and offer it a pinchful of sugar. A lamp is lighted and kept burning for the night daily near the idol at the expense of the *Vadikars*. So is there an incense burner near the god in the temple. An annual *jatra* of the image takes place in *Ashadh* when a goat is sacrificed after the animal is paraded around about the lane. The expenses of the *jatra* are defrayed out of the collections of money made from the local residents. A beam of wood is fixed horizontally before the image with its ends in the side walls. Twenty-one bells are hung to that beam. They are rung by the visitors at the temple both on entering it and when leaving it. The number of daily visitors at the temple is about 7 or 8 and 25 or 30 visit it on the fair or *jatra* day.

No. 195. MAHADEV'S TEMPLE.

This temple is near the Gopi Talav and its management is in the hands of the heir's of Dwarkanath Bhau. It is square in shape being about ten ft. by ten ft. It is brick built, has a dome, and outside it is a shed with cudjan roof over it. The shed is 10 ft. by 4 ft. and is intended for the performance of the funeral obsequies therein. A Pindi of Mahadev, and Parvati are placed in this temple. On the veranda attached to the temple are placed the images of Ganpati and Maruti; a stone Nandi is also placed there on a pedestal erected right in front of the sanctuary door, and its face is towards the Pindi. The images are all made of stone and the height of the Pindi, Parvati, and Nandi is about a foot high each; and Ganpati and Maruti about one foot and a quarter high each. A Gurav performs worship of all the images who is paid a certain sum of money monthly for his trouble. An earthen *abhishekpatra* is suspended over the Pindi and in a corner a wooden standing lamp is placed which is lighted at night. There is no expense connected with this temple, should an occasion arise the manager of the Institution bears it himself. The temple has no income, in the event any votary making an offering the Gurav takes it for himself. *Magh* Pornima is the only *utchhar* celebrated in this temple annually, when some light is made and at eve worship performed of the *Dipmal* standing before the temple and illuminated. There is no daily visitor. On the *utchhar* occasion people about fifteen or so visit the temple to make an obeisance to the Pindi.

No. 196. SAMUDRADEVI'S TEMPLE.

On the north side of the Bhuleshwar Road about twenty yards north of the great Bhuleshwar temple opening from the road is the storied hall and domed shrine of gaudily painted stone, built about fifty years ago by Jetha Harkison a Kapol Bania of which Shet Varjivandas Madhowdass is the trustee. The temple is dedicated to the Sea goddess

Samudradevi who, because her carrier is a tiger is also known as Vyaghrambari devi. The hall over which is a chamber for the Survariya Gujarat keeper is a plain room about 9' x 6' with four plain round wooden pillars, the floor ceiling planked and the walls a pale wash. Four plain glass lamps and a central chandelier hung from the ceiling. On either side of the shrine door is a gaily painted mace bearer or *Chopdar* in scarlet turban, white, much gilt robe and trousers of the Rajput watchman. In the shrine on a pedestal close to the back wall seated on a tieira is the four armed four foot high image of Samudradevi. In return for keeping the temple clean and cow dunging, the morning worship and the evening light waving, the Brahman keeper has his rent free room and the use of all offerings except fowls and goats which are sent to the cages or Pinjrapol and cash which is taken by the keeper. Besides the keeper, every morning the Maharaj sends a Gujarat Audich Brahman to read the Saptashiti or seven Deeds of the Goddess. Worshippers come daily especially on Sundays, Tuesdays, and Fridays. The chief yearly festival is during the great nine nights of Ashwin. Before the festival the temple is freshly painted and tinted and while the festival lasts, drums are beat during the day and lamps lighted at night. On the eighth day in a masonry pit in front of the temple, the keeper lights a *havan*, into which with plentiful *ghi*, worshippers drops flowers, leaves and cocoanuts. Live goats and fowls are also offered and taken to the cages.

No. 197.

RAMA'S TEMPLE.

This temple is situated on the Northbrook Road, in Kumbharwada. It was originally founded by a female of the Lohar caste, who was a widow and had no issue. Her property is under the management of her trustee, one Meghji Purshotam. It was lately pulled down and is under construction on a large scale. In the temple there is both a sanctuary and a sabhamandap and over the pedestal in the sanctuary

stand Rama, Lakshuman, and Sita. All the three images are of stone, the first two measuring about two feet in height and that of Sita about a foot and a half. A Gujarat Brahman worships the gods, and as the temple does not pay, he works elsewhere. Ramnavmi is the big day connected with the temple when new clothes are put over the images, the temple illuminated and expenses connected with that day are borne by the owner of the temple. The present temple has a house like form. The building is a storied one and seems it is meant to be a self supporting institution from the rents of the occupants of the story.

NO. 198. MARUTI'S TEMPLE.

This temple is situated on the Naigam Road and founded by Trikam Giga a potter or Kumbhar by caste. An image of Maruti measuring about a foot and a half in height is set up in it. It is made of stone and rubbed over with *shendur*. A Gujarat Brahman performs the daily morning worship. He is not paid for his trouble but is provided with free quarters on the premises and allowed to take for himself all the offerings made to the god. The temple is private property, its sanctuary and audience hall are not distinct. There is one apartment at one end of which a cement built arch is constructed in which the image is placed. The length of the apartment is about 20 feet by 16 feet. The space reserved for circumambulation measures about 10 feet in circumference. The temple is all wood work. A marble slab is fixed in the rear wall a little above the head of the image with an inscription stating the name of the founder of the temple and the date when it was founded, the founder's name being Kumbhar Trikam Giga and the date *Samvat* 1929-30. The expenses of the temple are paid by the descendants of its founder. Few persons visit the temple for it being on the road side people make an obeisance to the images while passing along the road. A lamp is kept burning in the temple daily for three hours. There are four

bells hung up in the temple and a bench placed on the left side of the image for the use of the visitors. Hannuman Jayanti is the big day celebrated annually, when full light is made in the temple. The members of the founders family only visit the temple daily to offer their prayers, but on big days from 25 to 30 persons do so.

No. 199. MAHADEV'S TEMPLE.

This temple is situated near Vithobas temple at Matunga. It was founded by Bapu Narayan Shimpi, since deceased. There is a Shalunki in the temple and in a niche the image of Parvati is set up. Before this Shalunki is placed a stone Nandi. A Gurav is employed to perform their worship who is paid no stipend for his trouble, but is allowed to use for himself what may be offered to the Shalunki. The height of the Shalunki is about 2 feet and that of Paryati about two feet and a half. The temple has a dome over it and the space reserved for circling, measures about 46 feet in circumference. The temple is a private property and in its front there is a vacant ground measuring about 7 ft. by 10 ft. Mahi-Shivratri utchhav used to be celebrated here in this temple, but it has been discontinued owing to the founder having left no funds for the expenses of the same. The villagers and others perform the full worship of the Shalunki on Mondays occurring in the month of *Shrawan* when light is made in the temple. About six persons daily visit the temple and on big days their number is between 25 and 30.

No. 200. MARUTI & GANPATIS TEMPLE.

This temple with a dome is situated on the Upper Sivri Road. Its founder's name is Jivanji Fakirji. The images of Ganpati and Maruti are installed in it. Ganpati is made of white marble stone and set up on a high pedestal. An arch made of stone is erected above it. Marutis image too is set up on a pedestal but it is in a standing posture and made of black stone and rubbed over with red-lead. These images are two ft. high each. There is no other fixed wor-

shipper of these images. Those who desire to perform their worship can do so. The temple is a public property. Between the place where the images are set up and the *subhamandap* there is an iron railing. The audience hall is a square one, being 16 ft. by 16 ft. The place on the other-side of the railing is six feet by sixteen feet. The offerings made to the idols in the temple go to the purposes of the temple. There are nine bells hung up in the temple. There is no any big day celebrated in it.

NO. 201. JAKADEVI'S TEMPLE.

This temple which has a tiled roof over it is situated in an Oart at Agar or Lower Mahim and was founded by one Vithal Gavli. The temple is about 8 feet long and 8 feet wide and has space reserved for circling the gods about 25 feet in circumference. The image of Jakadevi set up in it is made of stone and rubbed over with *shendur*. It is the only image in the temple. It is bathed, sandal and rice grains applied to its brow, and *mugut* put over its head. All this is done but once in the year on the Full moon in *Magh*. The rest of the days of the year the doors of the temple are locked. There are however holes made in the temple to have a look or sight of the god. A post is placed horizontally before the image from which six bells and three hanging brass lamps are hung. Only the people inhabiting the two houses in the Oart take *darshan* daily and none else. There is a spacious veranda attached to the temple having a tiled roof.

NO. 202. MARUTI'S TEMPLE.

This brick built temple is situated opposite to Kombadyachi Giran or Flour Mill on the Falkland Road, and founded in the name of Parvatibai. It is about 19 feet by 18 feet and has no sanctuary, no sabhamandap and no dome. In the central part of the temple on a stone, Maruti is set up rubbed over with *shendur* and is about two feet and a half in

height. The space for the worshipper to walk round the image measures about 12 feet. Daily in the morning worship is performed of the image ; at noon cooked food offered to it ; and evening *arti* ceremony is gone through. A Brahman is engaged for the purpose who is provided with free quarters on the premises. The temple is a private property, all its expenses being paid by the Brahman keeper out of the offerings made to the idol. The birthday of the god is annually celebrated here when full worship is performed and at night light made in the temple. The number of persons daily visiting the temple is one or two, that during Saturdays is ten or fifteen and during Hanuman Jayanti is between forty and fifty.

No. 203.

THE DEVA-STHAN.

This Devasthan is situated in a lane on the Falkland Road. One Kakushet gave away in charity a portion of his land and on that portion one Janki Rama Bawa founded this *Sthan*, which measures about thirty feet by sixteen feet. A gilt paper is cut into three arches and placed in the *Sthan*, dividing it into a *sabhamandap* and a sanctuary. In the audience hall mats are spread and in the sanctuary a wooden pedestal is placed on which is spread a white sheet of cloth, at each end of which is placed in an erect posture a *morchal* or a bunch of peacocks feathers. A curtain is spread behind the *Sthan*. On the last step of the pedestal is placed a shankh. There is no any image of a god or a goddess placed in this temple. The pedestal is viewed as the seat of God and is worshipped and venerated by the people there. They wave a lighted lamp or *arti* before the pedestal. *Rathasaptami* big day is annually celebrated in the temple, on which day a *maha-naived* is offered to the pedestal and afterwards distributed among the votaries. At night Bhajan takes place when a *dhol* or drum is beaten. As the language of the votaries is not known further particulars regarding this temple or *Sthan* cannot be ascertained.

No. 204.

RAMA'S TEMPLE.

This temple is situated behind Jagannath Shankarshets' Bhavani Shankar's temple on the Toddev Road near the B. B. & C. I Railway Grant Road Station. It was founded by Jagannathji Shankarshet in commemoration of the successful termination of a certain caste dispute among the Sonars or Goldsmiths of whom he was one. The sanctuary of this temple is distinct from the *sabhamandap*. The former is about 7 feet by six feet and the latter which is only a sloping roof is about 19 feet by 10 feet. There is no dome to the temple, it has a tiled roof over it instead. In the sanctuary a pedestal is erected over which stand the marble images of Rama, Lakshuman and Sita, measuring about two feet and a quarter each. Rama and his brother hold in their hands bows and arrows, and wear on their heads *muguts*. Both the brothers and Sita are dressed in clothes suited to their sex and necklaces put round their necks. Daily in the morning worship is performed of all the gods and in the evening *arti* is waved and a *naived* of milk offered. For the performance of these ceremonies a Gujarat Brahman is employed on a fixed monthly salary, he is allowed to claim the offerings made to the idols and is provided with free quarters in a room in the *sabhamandap*. There are six bells hung in the temple. Ramnavmi and Gokulashtami are the two big days annually celebrated in this temple, when rich clothes are put on their bodies and silver crowns on their heads. *Kirtan* is held and light made in the temple. All the expenses connected with the temple whether ordinary or extraordinary are borne by its founders family. To the left hand side of the temple there is a Dharamsala for Bairagis and other ascetics and on the right hand side stands the bungalow of the founder of the temple. The number of daily visitors at the temple is about four or the most five and about sixty or seventy-five persons visit it for the purpose of taking *darshan* on the big days and on the Bhavanishankars or Nana Shankarshets temple *jatra* day.

NO. 205.

GANPATI'S TEMPLE.

This temple is situated on the Prabhadevi Road. It was founded by one Lakshuman Vithn Patel on the 19th of November 1801. It is now under the management of one of his descendants Sakharam Patel and was founded with charitable intentions. No space is reserved for circumambulation purposes. It gets its names from the name of the god set up in it. On each of the right and left sides of this god there is one Maruti, one larger than the other. All these three images are made of black stone. The height of the image of Ganpati is two and a half feet, that of the larger image of Maruti is one and three fourth feet, and that of the small sized Maruti is three fourth feet. A Brahman is employed to perform the daily morning worship of these images and to offer to them *naivedy*. He is a paid servant of the temple and his stipend and the other expenses of the temple are defrayed from the annual income of the oart set apart for the purpose. The temple is a private property and the keeper is permitted to take to himself what may be offered to the idols. The utchhavas celebrated in this temple are three, one in Margashirsha, second in *Chaitra* and third in *Bhadrapad* called Ganesh Chaturthi*. *Katha* and *Puran* take place on all these three occasions. Music is also

* Ganesh Chaturthi is a festival observed in honour of the God Ganesh or the Lord of hosts. He is also called Vinayaka, or the remover of hindrances and Vighneshwar or the Lord of obstacles. As Lord of inferior hosts of deities he is supposed to remove all obstacles and is therefore invoked at the beginning of all undertakings. His images are set up every-where, in public thoroughfares and open places of resort and over the entrance door of houses and shops, as a guarantee for the prosperity of those who occupy them. Ganpati, the god of wisdom and beginnings is described as a short, round, fat man with four arms and the head of an elephant. He is usually seated on a lotus and has a mouse near him to indicate the prudence and foresight of which that animal is the emblem. He is *ekdanta*, or one tusked, *Vakratunda*, or crooked-mouthed. As regards his representation with only one tusk, one explanation is that Parashuram wished to visit Shiva, but his entrance into the inner apartment was opposed by Ganesh as his father was asleep. Parashuram, nevertheless tried to force his way inside. During the struggle, Parashuram threw the axe, which he had obtained from Shiva

in attendance. At the time of occurring on the first of these three days Brahmans are feasted in addition to the other manifestations of joy and rejoicings. Cocoanuts, sweet-meats and flowers are offered to the idol as promised when making a vow to it. About 8 or 9 persons regularly visit

at Ganesh, who recognizing his father's weapon received it upon one of his tusks which it immediately severed. Another account is, that Ganesh himself snapped off one of his tusks to hurl at an adversary, and a third, that Shiva going into the forest cut off an elephant's head with one tusk only. Ganesh has four arms and holds in his one hand the snare-like trident, in the second a battle-axe, in the third his tusk, and by the fourth gives to his devotees assurances of happiness. He carries a flag on which is the sign of the mouse. He is red as red-lead, has a long belly and ears like a winnowing fan, he has put on red clothes, and applies to his body the pigment of red sandal wood. He is decked with red flowers, bent grass and *Shami* at the time of worship, and has pity for his devotees, he is the cause of the creation, never sustaining a fall, he was born at the beginning of the creation independently of a man or woman and is the best of devotees. One of the accounts of Ganpati's birth, is that of Parvati, Shiva's wife from oil and turmeric rubbed off her own body, made a man and set him to guard her door. Shiva coming in annoyed at being stopped by the watchman, cut off his head. Hearing this, Parvati demanded that her son's life should be restored, and Shiva after putting down the giant Gajasur, not being able to find the head, he substituted that of Gajasur which he had brought home as a trophy and setting it on Ganpati's shoulders brought back his life, making him for his trustiness, god of wisdom. Another account is that soon after Ganpati's birth the gods came to see him. Shani held down his head and would not look at the child, because his influence was so bad that it would reduce him to ashes. Parvati proud of her first-born son did not think of this, and scolded Shani on account of his conduct. Shani then looked up, and Ganesh's head was destroyed. Parvati seeing her child headless was overwhelmed with grief and would have killed Shani. But Brahma prevented her and told Shani to go out and bring the head of the first animal he should meet lying with its head northwards. Shani found an elephant in this position, cut off its head and fixed it on Ganesh. Ganpati on his day while riding fell off the monse. The moon laughed at the god's mishap, and to punish him Ganpati vowed that no one should ever look at the moon again. The moon prayed to be forgiven and the god agreed that the moon should be disgraced only on that night in the year. For which reason no one that night looks at the moon. That any one looking at him will be charged with some false accusation, such as theft, and to remove which low people resort to throwing stones at persons or houses. But this is *gavrudhi*, and nowhere told in the *Shastras*. Ganpati moreover gave a *upashrappa* to the effect, that he who does not dine before looking at the moon, worshipping and offering dishes of balls on the fourth day of the dark half of each month, will be a blessed person, healthy, wealthy, and learned in all the arts. Some time before Gan-

the temple to make an obeisance to the god, whilst on big days the number of visitors at the temple is between 100 and 125. The temple has a dome on it. It has also space in its front measuring about seven feet. The ground before that is paved with stones and before the temple there is a large tank, around which there are three *dipmals*, which

pati's pay the receiving hall is whitewashed and painted, a wooden frame work or other seat is made ready, and the room is filled with rich furniture and at night brightly lighted. On the morning of the feast day the head of the house and some children and servants with music and a palanquin, go to the market and buying an image of the god, seat it in the palanquin and bring it home. At the house the mother of the family waves a lighted lamp before the god and it is laid down till the head of the house is ready to worship it. Then it is placed in the shrine and with the help of the family priest verses are recited that fill the image with the presence of the god. After the worship, the head of the house, with a lighted lamp in his hand and with his sons and relations round him, standing in front of the image plays and sings hymns in praise of the god. This is done shortly in the morning and in the evening at greater length. At the end of the service sweetmeats are handed round among the guests and family. In the morning of the first day, at the end of the worship, the family feast on sweet-spiced rice-flour balls, and in the evening the mice are allowed to share in the feast. According to the will and means of the family the image is kept in the house from one and a half to twenty-one days, in the most cases about a week. So long as it is in the house the god is worshipped night and morning. When the time comes for the god to go, in the evening players and a palanquin are hired, and a priest called in. After praying Ganpati to bless the family, to keep sorrow from off its doors and to give wisdom to its children, verses like those that brought the presence of the god into the image are said and its divinity withdrawn. Then waving a lamp round its face, laying a little curd in one of its hands and seating it in a flower-decked palanquin, calling out the god's name as they go, they carry him to the side of a lake or to the sea. Here taking the image out of the palanquin they seat it on the ground and waving a lighted lamp round its face carry it into the water sorrowing that for another year they will not see the god again. The Ganpati Atharva Shirsha :—“Thou art the protector of the young, the old, the ignorant and the unlearned, from dangers in the rear, in front, on the right-hand side, on the left-hand side, over-hand, below and on all sides of the compass. Thou art of the likeness of *wani* (the faculty or goddess of speech,) and of that of *Chaitanya* (the deity considered as the source of life or the essence of all beings). Thou art full of joy and thou pervadest the universe. Thou art not apart from Sachidanand (the ever-existing, the all-knowing and ever-happy being.) Thou art Brahma itself. Thou art omniscient. All this creation is from thee. It is safe through thee. It will be annihilated in thee. It exists in thy being. Thou art of the likeness of the earth, the water, the wind, the fire, and the sky (emptiness). Thou art the fountain or source of the four *wanis* (faculties of speech).

are illuminated after worshipping them. Light is made also in and about the temple on those occasions and rich dress is put on the image, turban put on Ganpati's head, white caps are put on the heads of the images of Maruti. There are four bells hung up in the temple.

No. 206.

VITHOBÀ'S TEMPLE.

This temple is situated at Kamathipura. It was built with subscriptions raised by certain Kamatis among themselves, and given in charge of the Panch who look to its management. It has a sanctuary having a dome with a pinnacle above it and white marble pavement within and a *sabhamandalap* or audience hall. In the sanctuary four images are set up namely one of Vithoba, another of Rakhmai, the third of Mahadev, and fourth of Maruti. The images of Vithoba and Rakhmai are set up on a stone pedestal. They are made of marble and are one and a half feet and one foot high respectively. Before them are placed a pair of *padukas*. There are also brass images of Vithoba and Rakhmai with a brass nimbus behind them. On the right side of the marble Vithoba is set up the image of Maruti. It is made of stone and rubbed over with red-lead. It is about 4 ft. high. On the left side of the same Vithoba, is set up the Emblem of Mahadev near which is a stone Nandi, and the image of Ganpati, his mother Parvati and other gods and goddesses. All these images are made of stone. The morning worship and the evening *arti* of all these gods are daily and regularly performed by a Brahman who is employed for the purpose. Vithoba and Rakhmai are dressed and their dresses are

Thou art apart from all the three *guns* (the properties of all created things). Thou art apart from the three *dehas* (bodies). Thou art not affected by any of the three *kals* (times). Thou art originality and eternity. Thou art the soul of the three Saktis Kali, Lakshumi, and Sharada. Vashista, Vaindeva, and other holy men ever contemplate thee. Thou art thyself Brahma. Thou art thyself Vishnu. Thou art thyself Rudra. Thou art thyself Indra. Thou art thyself Fire. Thou art thyself Wind. Thou art thyself the Sun. Thou art thyself the Moon. Thou art thyself the *Bhuvarlok*, the *Bhuvarlok* and the *Swaralok*. Thou art thyself, Brahma."

changed on big days. Occasionally *bhajan* is also performed in this temple. *Ashadhi* and *Kartiki Ekadashis*, *Gokul Ahas-tami*, *Ram Navmi* and Saturdays and Mondays in the month of *Shrawan* and *Divali* are the big *utchhav* days celebrated in this temple when light is made and the number of visitors is larger than on ordinary days.

No. 207.

MARUTI'S TEMPLE.

This temple is situated on the Worli Phakadi Road at Worli. It stands opposite to the Nilmanteshwars temple. It was founded by a woman named Sarasvatibai. The image of Maruti is installed in it. It is made of stone and is about four feet high. This is the only image in the temple for both *darshan* and worshipping purposes. A Gurav performing the daily morning worship of the image, and *naivedy* of cooked food is not offered by the founder of the temple but people round about of the place offer it on every Saturday. Every evening the Gurav lights a lamp near the image. He also flames camphor before it. All the expenses connected with the temple are borne by its founder. There is no source of income to the temple. The temple is $5\frac{1}{2}$ feet long and $5\frac{1}{4}$ feet wide and the space reserved for circumambulation measures about 14 feet. The temple is a private property, the Gurav being permitted to use for himself what may be offered to the God. The building is a cement built one and has on it a tiled roof. The entrance door has slender iron bars and the temple without an audience hall. The *utchhav* celebrated in this temple takes place on Full Moon day of the month of *Chaitra* when *Kirtan* is held from early morn till day break. On Saturdays occurring in the month of *Shrawan* about fifty persons attend the temple, those days being sacred to Maruti. Between four and five persons regularly visit the temple daily. To witness the ceremony connected with the *utchhav* upwards of a hundred persons visit the temple. The image is set up on a pedestal of the height of about 3 ft. and a quarter. It is in a standing pos-

ture and is rubbed over with *shendur*. Cocoanuts, sugar-candy, rice grains, and cash are offered to the god. One bell and one wooden stick lamp form the articles of furniture belonging to the temple.

NO. 208. SHRI RAMJI'S THAKURDWAR.

This temple is situated on the Vadachigadi. It was founded by a Bhatya gentleman. There are nine images of nine different deities in it, viz Rama, Lakshuman, Sita, Vithoba, Rukhmabai, Mahadev, Parvati, Ganpati and Maruti. The images of the first five named deities are set up side by side on one and the same pedestal. At the foot of the pedestal are placed a number of brass images of gods and goddesses. The images on the pedestal are made of black stone, some differing from others in their height. The images of Rama, Lakshuman, and Vithoba are about a foot and a half high each, the image of Parvati is about two feet high and the image of Sita and Rakhmabai are about one foot high each. This group of images is accommodated in one temple and on account of there being so many metal and stone images in it, is called Thakurdwar. On the left side of this temple is situated one dedicated to Mahadev. This god is made of stone and covered over with a brass kavach. Near it is set up the image of Parvati. It too is made of stone. Outside the temple are set up the images of Ganpati and Maruti. They are made of stone and daubed over with *shendur*. The height of Maruti is about three feet and that of Ganpati about two feet. Maruti is in a standing posture with clasped hands and looking most humbly towards his Patron. The morning worship and the evening arti are the two ceremonies that are daily and regularly performed in this temple. For their performance the services of a Gujarat Brahman are entertained and for his trouble he is paid a monthly stipend and is besides allowed to take and use for himself what may be offered to the idols by their votaries. The founder of the temple bears all the expenses on its

account, be they daily or on *utchhar* occasions. These *utchhar* occasions are the Gokulashtami, Ramnavmi, Mahishivaratra and Hanuman Jayanti. The ground reserved for purposes of circumambulation measures about twenty feet, and the form of the temple is house like having neither a dome nor a pinnacle, nor any other semblance of a temple. The audience hall is a small one. The Shiv Ling and the image of Parvati are within one sanctuary, and the images of Rama, Lakshuman, Sita, Vithoba, and Rakhmai are within the other sanctuary. A stone Nandi and the images of Ganpati and Maruti are outside in the audience hall. The only sign this building has of being a temple is of a flag set up on the roof. For the big days new clothes are put on the images according to their sex and full light is made in the temple. About 25 persons daily visit the temple and on big days the number of visitors is about 200.

No. 209

MAHADEV'S TEMPLE.

Among other temples situated on the Bhuleshwar Road this temple is one. It was founded by one belonging to the Gujar caste. Its form is temple like having a sanctuary with a dome over it and a *Sabhamandap*. The dome ends in a pinnacle and the sanctuary paved with white marble. The temple is all cement and brick work, and the *Sabhamandap* is at present under repairs. Shiva ling is the presiding deity. It is, as is usual, made of black stone rounded, at the top and covered over with brass plate called *Shir-kavach*. In the rear wall of the temple there are three niches. In one is set the red-lead rubbed stone Ganpati about a foot in height and in the other Vithoba and Rakhumai made of white marble, the former measuring about a foot in height and the latter about-half a foot. In the third niche is set up Maruti about a foot in height and rubbed over with *shendur*. In the *Sabhamandap* and facing the door of the sanctuary is a stone nandi in a sitting posture close by this nandi is a small wooden temple in which is set up the image

of Maruti about two feet and a half high. Near this image is another Shiv-Ling. A Gujarat Brahman is employed to perform the daily morning worship and the evening lamp-waving, when the temple *Nugara* and the gong are beaten and bells rung. Mahi Shivratra and Mondays occurring in the month of Shravan are the big annual *uchhar* days when *panchamriti puja* is performed and Bel-leaves poured over the Ling by thousands by different votaries. The temple is fully lighted on those occasions as also on Saturdays occurring in the month of Shrawan and Hanuman Jayanti in connection with Maruti. On those days garlands of *rui* leaves and flowers are put round the neck of the god in large numbers than on ordinary Saturdays. Simple sugar or milk or sugared milk form the articles of daily *naived* to the god Mahadev. The ground for circumambulation runs over about twenty feet and the number of daily visitors at the temple is about fifteen and that on big days between fifty and sixty.

No. 210.

VITHOBA'S TEMPLE.

This temple is situated at Dongri, and was founded by a man of the Bhandari caste. Its form is houselike, but for the Hindoo public to know that the building is a temple, a tall post with a flag attached thereto is set up near it. The ground reserved for circling the gods measures about thirty feet. The temple is not divided into a sanctuary and *sabhamandap*. It has but one hall at one end of which images are set up, chief of them being those of Vithoba and Rakhmai. The other images are of Maruti and Mahadev. The images of Vithoba and Rakhmai are made of black stone. They are polished to a remarkable degree of smoothness. Vithoba is about a foot and a half high and his spouse about one foot high. Maruti is made of the same stuff and is two feet and a half high. The emblem of Mahadav is also made of stone. There is before it a stone Nandi. Besides these stone images there are two made of brass, namely the images of

Krishna and Ganpati. The daily morning worship and the evening lamp waving of those idols are performed by a certain Maratha. Other persons too are allowed to perform their worship. No one is prevented from doing so. The money offerings made to the idols plus the rents of the neighbouring houses belonging to the founder of the temple go to meet the requirements of the temple. Fruits, sweet-meats and other eatables offered to the images are taken and used by the worshipping Maratha himself. *Ashadi* and *Kartiki Ekadashis* and Shrawan full moon and Gokulashtami are great days celebrated in the temple. When bhajan takes place therein the greater portion of those days. The *bhajan* is constant and incessant. It is accompanied with the beating of *mridung* drum and ringing of metal cups. On the Gokulashtami day great hilarity and rejoicing are evinced. Full light is made in the temple. *Charghada* music is in attendance on the evening of the ninth day *Palki* procession takes place when the brass image of Krishna is seated in the *Palki* and paraded through the important streets. *Bhajan* is performed as the procession moves on. On *shrawan* Saturdays and Mondays *Mahapuja* is performed respectively of the image of Maruti and the emblem of Mahadev in the temple. The average daily attendance of devotees at the temple is ten and on big days fifty.

No. 211.

RAMA'S TEMPLE

This temple is situated in an Oart on the Mahim Station Road. In this Oart a rich Kumbhar or tile maker by name Pacha resides. He owns a house there and set apart a small portion of that house for the purpose of the temple in which are the images of the Rama, Lakshuman and Sita. This he has done in memory of the death of his brother. All the three images are made of marble and their get up is elegant. Rama and Lakshuman are about two ft. and a half high each. Sita is about two ft. and a quarter. Before them

are about eleven brass images, among which that of Radha and Krishna are larger in size. A Brahman is employed to perform the daily morning worship, to offer *naivedya* of cooked food and wave light in the evening. He is a paid servant and is allowed to take to himself what may be offered by the visitors. The space reserved for circumambulation purposes measures about 16 ft. The temple being private property all its expenses are borne by its proprietor. The images are set up in a large room of the potters house and that room is considered as the temple. A cement built arch is constructed on one side of this room, in which a pedestal is erected and over the pedestal the three marble images are placed. At the foot of this pedestal a wooden plank is placed on which the brass images are put. Behind the marble images a mirror is hung. The space on the side of the temple measures about 26 ft. by 17 ft. The keeper or rather the worshipping Brahman is provided with free quarters therein. The space before the temple is about 16 ft. long and 17 ft. wide. It is used on *Kirtan* and such like occasions. None but the keeper is allowed to approach the images. Other persons visiting the temple stand outside on the veranda and offer their prayers to the idols from there. A little beyond the veranda is erected a cement built *Tulsi Vrindavan*. Between the temple proper and its veranda there is an iron barred door. Similarly an iron railing is put on the veranda separating the house from the ground of the idols. A bench is placed on the veranda for the visitors to sit upon. At one corner of the veranda a nagara drum is placed which is beaten four times in the day at fixed intervals, namely in the morning and at night. On two of these occasions *Arti* is performed when the bells hung up in the temple are rung. The Ram-navmi *utsav* only is celebrated in this temple. Light is made on that occasion and *Kirtan* held. About 30 persons attend the *kirtan* mostly Kumbhars, making offerings of sugar, cocoanuts, and money.

The daily visitors at the temple are the members of the founders family only. New dresses are made for the occasion gold lace crowns or *muguts* are put on the heads of male images, so are silver bows and arrows given in their hands. Photos, one of the founders family and the other of his own are put in frames and hung up on the sides of the temple door, one on each side. A large bell is hung on the veranda which is rung at the *Arti* or light waving time.

No. 212. JOTIBA, VITHOBA-RAKHMAI & SHANKAR'S TEMPLE.

This temple is situated on the Dhorwada road at Dharavi. It was founded by one Narayn Appaji out of charitable intentions and has made over in charge of the Panch. The images of Jotiba, Vithoba-Rakhmai and Shankar are set up in the temple. The image of Jotiba is made of brass, so are the images of Vithoba and Rakhmai. The emblem of Shankar and the figure of Nandi are made of stone. The emblem being half a foot high. Instead of performing a regular and systematic worship of these images, water is poured on them, they are touched with sandal paste and flowers put over them. All this is however, with the murmur of the texts or *mantras*. The expenses in connection with the temple are defrayed from the collections of money made from the inhabitants of the place. There is no space reserved for circumambulation purposes. The temple is a public property and the offerings made to the idols also become its property. Cooked food is offered as *naived* to them by any one and taken away and used by any one who may like to do so. On occasions of marriages and such like ceremonies, two betel leaves and one betelnut are offered to the idols. The temple is a square building 7 feet long and 7 wide. It has a tiled roof over it. Sapta or the reading of the Bhagvat for seven consecutive days takes place in it, the reading commencing on Shrawan Sud 1st and ending on the 8th Sud of that month. Vows are made to these gods and cocoanuts,

dry kernel and *gulal*, are presented on their getting the object of their vow. On the Full moon in *Chaitra*, *palki* of Jotiba takes place, when about 200 persons accompany the procession. Native music such as *tāse* and *dhol* and *chargada* are in attendance.

No. 213. MARUTI'S TEMPLE.

This temple is situated on the Fergusson Road at Parel and was founded by one Santaram Pandurangji. In the centre of the temple is the Emblem of Mahadev about two ft high. The lower part of the Shalunki is plated with brass plates. There are near the Shalunki two brass serpent hoods with five mouths of a serpent to each. The image of Dattatraya is another image in the temple. It is made of white marble and is about 5 ft. high. The images of Vithoba and Rakhmai are also there in the temple, they are made of black marble and are about 4 ft. and a half high each. The fifth image is that of Maruti and its height is of about five ft. There is a *nagara* in the temple. A Gurav performs worship of these images daily in the morning. The sanctuary is about 15 ft. long and about 13 ft. wide and the *sabhamandap* is about 18 ft. long and 15 ft. wide and both are under one and the same roof covered over with tiles. Hanuman Jayanti and Mahi Shivratra are the two annual *utchhavas* celebrated in the temple on which occasion light is made and full worship performed of the images, that is to say of Maruti on the Hanuman Jayanti day and of the Shalunki of Mahadev on the Mahi Shivratra day. Whatever is received in the temple by way of an offering to the idols is taken by the Gurav as his property. One or two persons daily visit the temple and on *utchhav* days between 25 and 30 persons do so. Outside the temple premises there is a *samadh* or tomb behind which there is a small Vad tree. There are seven bells hung up in the temple.

No. 214. MURLIDHAR'S TEMPLE.

This temple is situated in Khetwadi. It is a houselike building having a tiled roof and no dome nor a pinnacle, the

emblems of a temple. Two white marble, images measuring respectively one foot and a half and one foot high of Krishna and his spouse Radha stand side by side in this temple. Krishna holds in his hands a *murlī* and hence the name Murlidhar or the holder of *murlī* or flute. These are brass and copper images of other gods and goddesses placed on the pedestal on which the above named two principal images stand. Before them is set up the image of Maruti with five faces and about three feet high with a silver face or *mukhawata*. A Gujarat Brahman is the keeper employed to perform the morning worship and the evening *arti* of all the images. The keeper has been provided with free quarters on the premises and what is offered to the gods, goes to him. A wooden temple with a brass pinnacle is built for this *panchmukhi* or five faced Maruti. It is said that some one had made a vow to the god that if he succeeded in his undertaking he would build a temple for him, and on his obtaining the fulfilment of his wishes he built this temple. Its circumambulation ground extends over about five feet. The temple has its own furniture consisting of mirrors, hanging glass globes and so on. There is a mirror placed behind the images of Krishna and Radha and the glass globes are lighted on festive occasions such as *Janma* and *Gokul ashtami* days. The birth of Krishna took place at midnight, when *gulal* or red powder is thrown over and about the gods. About this time the third chapter of the sacred book called *Harivijaya* which treats of the subject is read, a thousand *tulsi* leaves are then put on the image, one by one, repeating at each time, a different name of the god, out of his one thousand names. The birth-day is observed as a fast day and in the *Gokulashtami* day the fast is broken. On *Ashadi* and *Kartiki Ekadashi* days also full light is made in the temple and garlands of *tulsi* leaves put round the necks of the images of Radha and Krishna. Ordinary Saturdays and Saturdays occurring in the month of *Shraavan* are held sacred to Maruti. Visitors offer the god on those occasions, oil, redlead, *udid* pulse, and *rui* flowers and leaves, and touching

the feet of the god rub *shendur* between their eye brows.
About a hundred persons visit the temple on those days.

NO. 215. PANCHMUKHI MARUTI'S TEMPLE.

This temple is situated in Kamatipura. It seems to have been founded by a Gosavi, for outside it there is a samadhi and on it there is a pair of *padukas*. It is a wooden houselike building having neither a dome nor a pinnacle, but on it a *pataka* or flag is set up which serves to show that it is a temple, neither has it a sanctuary and *sabhamandap* separate. It is but one hall which answers both the purposes. The ground reserved for circumambulation measures about seven feet. There are three images in the temple, one of Panchmukhi or five faced Maruti, another of Vithoba and the third of Rakhmai. Maruti is made of stone, is about four feet high and daubed over with *shendur*. Behind and on one side of Maruti are Vithoba and his spouse. They are set up on a stone pedestal and made of jet black stone. The height of the former is of about two feet and a half and that of the latter of about two feet. Outside the temple there is another image of Maruti, small in size and about a foot high. Near it there are placed many stones besmeared with *shendur* and worshipped.

A Brahman performs their daily morning worships and the evening lamp waving and for his trouble he is provided with free quarters on the premises. He is allowed to apply to his own use what may be offered to the gods. On ordinary Saturdays the votaries of Maruti offer oil and *shendur* to this image and on Saturdays occurring in the month of Shrawan, some of them perform *Mahapuja*, offering oil, *shendur* and *udid* pulse and put round its neck garlands of *rui* flowers and leaves. Besides this, bits of paper stringed together and with the words 'Rama, Shri Rama Jaya Jaya Rama' written thereon and tied round its neck. When making a bow to the image they repeat the following verse or *sloka* :—' *Anjanicha sutu, Vaicha Dhuta majhe namaskar Bu Raghunathá*', meaning 'O son of Anjani, O Dhut of Vai, to you Raghunatha my obeisance.'

Ashadhi and Kartiki Ekadashis, Janma and Gokulashtami, are the big days celebrated in this temple, strings of *tulsi* leaves and *abhir* powder being profusely used on those occasions. Light is made in the temple on those days. Harikirtan takes place on Krishnas birth eighth, and after the birth time, that is mid-night the image of Vithoba is placed in the wooden cradle. It is then swung and certain lalubies are sung. After that the image is removed from the cradle and placed in the lap of each of the persons present. *Sunthowdu* is then distributed among them after which they return home. On the following day an earthen pot filled with curds is suspended from a rope and the people collected, break it. *Bhajan* takes place on all Ekadshis and Gokulashtami.

No. 216 MHASOBA'S TEMPLE.

This temple is situated near the Byculla Bridge leading to the Byculla Station of the G. I. P. Railway. It is of long standing. It is simply an arch built of cement and bricks and two or three flags are fixed about it. The ground reserved for circling the gods measures about ten feet. The temple is one long hall without being divided into what is commonly called sanctuary and an audience hall. Under the arch mentioned above are placed gods in a range; two of them are two feet high each and the other two, two feet and a half high each. All of them are daubed over with *shendur*. One of these four gods is Mhasoba. A certain Maratha has undertaken to perform the daily morning worship and the evening *arti* of those idols. He is allowed to appropriate to his own use what may be offered to them by the visitors. The annual *jatra* or fair of Mhasoba takes place in the full moon of Paosha when the temple is coloured, light made in it and a few shops of country toys are opened near the temple. Many persons attend the fair and offer to Mhasoba among other things cocoanuts and copper coin. These cocoanuts are broken at the feet of the god by the keeper who retains their halves in the temple and returns the other halves to the offering parties. The expenses on

account of the fair as also on other accounts connected with the temple are borne and defrayed by the votaries. The fair day is said to be the birth day of the god. Sundays are sacred to him, when the visitors offer oil and *shendur* makes vows and pay those previously made. The number of daily visitors at the temple is about fifty and that of those who visit it on holidays is between 100 and 200.

NO. 217. BHAWANI-SHANKAR'S TEMPLE.

This temple is situated opposite the bungalow of Shet Ranchoddás Varjivandás at Sion. It was founded by Shet Bhaidás Sakidas. The Pindi of Shankar and the images of Bhawani or Parvati and of Ganpati are installed in it. The Pindi is about 9 inches high and the image of Bhavani is about 15 inches and that of Ganpati about 2 inches high. The Shalunki of the Pindi is made of marble and covered over with brass plates. The image of Parvati is set up in a niche opposite the Pindi and that of Gaupati made of marble is set up near the Pindi of Mahadev. This image is four armed, in one is placed a *Parshu*, in the other a cup containing a *modak* or rice flour ball, the third an *ankush* or trident and the fourth is empty. A Gurav daily performs worship in the morning in the first instance and then the Brahman offers cooked food in the afternoon. In the evening he performs their *dhuparti* or waves before them smoking incence and lighted lamp. He is paid a monthly stipend for his trouble. In close proximity to this temple there is another in which Parvati-Shankar is installed. In the temple under description there is a Nandadip or lamp constantly kept burning. All the affairs of the temple are managed by the surviving grandson of its founder. The space reserved for performing the circumambulation measures about sixty feet in circumference. The temple is private and all the offerings made to the gods are allowed to be used by the Gurav. The temple has a dome, the floor of the sanctuary is paved with marble slabs. The sanctuary is square in size being 10 feet by 10 feet and attach-

ed to it is a *sabhamandap* the floor of which has stone pavement and the posts are all cement built. The wood work to be found in this temple consists of only the sanctuary doors. The *mandap* is open on all sides. Its length is about 20 feet, and its width about 15 feet. *Vaishakh Sud 15* is the *Utchhav* day celebrated in this temple. On this day the Pindi of Maha-dev is washed with the five nectars or *panchamrit* eleven times, while repeating as many times the *Maharudra mantra*. After the *Abhishek* is performed eleven times the Pindi is wiped clean and dry, sandal mark made on it horizontally, *akshata* or rice grains stuck over the sandal and *bel* leaves and sweet smelling flowers put over it, incense sticks, flaming camphor, and butter lamp or *arti* are waved before it and betel-leaves, betelnut, plantains, cocoanuts, copper or silver offered to it. While waving the *arti*, songs are sung, bells rung, hands clapped and the temple *nagara* drum beaten. Lastly the *mantra-pushpanjali* repeated and the worship over. Brahmans are this day fed with choice dishes. Besides the above, Rudra *Abhishek* ceremony is performed daily durings the month of Shravan. The female members of the founders family offering a lac of *bel* leaves to Mahadev's Pindi every Monday. An earthen pot with a small aperture at its bottom is hung over the Pindi during the hot season of the year. The pot is filled with cold water which keeps leaking through the aperture over the Pindi and keeps it cool and free from the effects of the inclemency of the season. Another *utchhav* takes place in this temple on the Mahi Shivratra day, when the building is all illuminated and new clothes put on the Pindi. About 9 or 10 persons daily visit the temple and on *utchhhai* occasions about 100 to 150 of them do so.

Before this temple there are two Dharamsala or charity houses, the property of the temple. They are for the lodging of the Bairagis and other Sadhus or Sants while on their way to a pilgrimage. *Siddha* or uncooked food is supplied to them at the cost of the proprietor of the temple. On the right side

of the temple there is a large tank on the four sides of which are flight of steps to go down and come up. At the corner of this temple is a small square cement and brick built temple in which are two images. There is neither *Vad* nor a Pimpal tree near this temple.

No. 218. VITHOBA'S TEMPLE.

This temple is situated in the oart called Pitambars Oart lying in a lane on the Railway Station Road at Mahim. It is in a house in that oart. Both the oart and the house belong to one Pitambar Keshowdas, who founded the temple and installed the images of Vithoba and Rakhmai therein with due consecration ceremony. This Pittambar was a great devotee of the god Vithoba. He therefore frequently visited Pandharpur to take *darshan* of the Vithoba there. On the occasion of his last trip to that place he saw in his dream that a Brahman with his wife called upon him and awakened him. Upon this he with the help of a light searched for his visitors through out the house but found none. Fortunately he opened the door of the house and discovered there the two images referred to above. He then brought them to his house and installed and consecrated them in his house, and the place is known by the name of Vithobas temple, and the images are looked upon as self existing and not manufactured by the hand of man as in other instances. There are no other images in the temple. These images are both for worship and *darshan*. The image of Vithoba is about three feet high and that of Rakhmai about two feet and a half high. This is the only temple in this oart. Daily in the morning worship is performed of these gods and *naived* of cooked food offered. In the evening *arti* is gone through. All these ceremonies are performed by the son of the owner of the temple himself. No outsider ever goes to the temple to perform worship of the gods. The founder making what expenses he likes on its account. No space is reserved for circumambulation purposes. The temple is private, its affairs are managed by its owner, and

the offerings made to the gods become the temples property. The temple is a cement built one. It has no dome nor has it the shape of a temple. A room in the house in which the owner himself resides has been set apart for this temple. In this room a cement built pedestal about eight feet high is erected and on that pedestal the above images are set up. The temple room is about 10 feet long and 8 feet wide. It has a *sabhamandap* the length of which is about sixteen feet, and width about eight feet. On the left of this *sabhamandap* the owner of the house has two rooms for his family's habitation and his household furniture lies in the *sabhamandap*. In the temple there are two bells and behind the images of Vithoba and Rakhmai are hung up their photos set in frames. After worship is performed, a silk bordered waistcloth is tied round the loins of Vithoba's image, another is thrown over his shoulders and a piece of cloth forms its head dress. Bodice and robe constitute the dress of Vithoba's spouse Rakhmai. *Ashadhi* and *Kartiki Ekadashis* are the *utchhav* days celebrated in this temple. On those days light is made in it and *kirtan* and *bhajan* take place. On the following day that is the twelfth, Brahmans are feasted. *Gokul Ashtami* is the third *utchhav* that is celebrated there. On all these *utchhav* occasions rich and elegant dresses are put on the images and decorations made in the temple. Garlands of *Tulsi* leaves and sweet smelling flowers of the season are put round the necks and on the head of Rakhmini and tucked in the head dress of Vithoba. Music is in attendance all that time. About five persons visit the temple daily and on *utchhav* about seventy or eighty to do.

No. 219.

MARUTI'S TEMPLE.

This temple is situated in Hanuman Lane in the Fort the lane deriving its name from the circumstance of this temple of Hanuman being situated there. The temple was founded by a Bhatia. Its form is house-like having neither a dome nor a pinnacle, but a tiled roof over it. It has a sanctuary

and a *Sabhamandap*. The space reserved for circling the god measures about 15 ft. The temple is not a public property. The image is set up in this temple, near it are placed small stone images of Ganpati. There are also rough stones there representing certain gods. The image of Maruti is about four feet high. It is daubed over with *shendur* or red lead. The images of Ganpati and the round stone gods are also daubed over with *shendur*. A Gujarati Brahman is employed to perform the daily morning worship and the evening arti of the above images. He is paid a fixed monthly emolument for his trouble. What is offered to the idols by their votaries goes to the credit of the temple and is used for its purposes. At the arti time about ten votaries are present. Some beating the nagara drum and others ringing the bells and the gong. *Nuired* of sugar candy is offered to the image. After the arti is over the god offering is distributed among the persons present at the time. Saturdays especially those occurring in the month of *Shravan* are sacred to Maruti when full worship is performed. The big day celebrated here is the birth day of Hanuman which falls on the full moon of *Chaitra* when full worship is performed, fresh *shendur* applied, silver *mukhivatu* put over his face and his neck loaded with garlands of *rui*, leaves and flowers. After the birth time sugar candy with butter is stuck up between his lips, *gulal* thrown over it and round about the temple, and sugared ginger distributed among the visitors present at the time.

No. 220. MAHADEV'S TEMPLE.

This temple is situated on the Worli Pakhadi Road at Worli. It is very small in size and was founded by one Bhasker Jagannath Patel with charitable intentions. It is known by the name of the image installed in it. The Emblem of Mahadev is made of stone and is the only image in the temple. The keeper, a Gujarat Brahman, provided with free quarters on the premises, performs the morning

worship and offers *naived* of cooked food. This food is taken by the Gurav and eaten by him and his family. The temple is a private property, cement built and measures about eight feet in length and about eight feet in breath. The height of Mahadev is about half a foot. The keeper is entitled to the offerings made to the idol. About ten persons regularly visit the temple daily and about seventy on the Mahishivratra day, the day being sacred to Mahadev. On Mondays in the month of Shravan a number of persons visit the temple, those days being sacred to Mahadev. A door with iron gratings is made to the temple which renders it convenient to the visitors to pray from without when those doors are closed. On the Mahishivratra day the devotees make light in the temple and get full or *panchamriti* worship performed of the idol offering it cocoanuts, betelnut, leaves, fruits, vegetables, and money ; pouring on its head thousands of *bel* leaves and pray to it for forgiveness of their sins. In the niche near the steps of the temple a stone Maruti is set up and worshipped by the keeper. Some people daily visit Maruti burning incense before it and lighting lamps.

No. 221. JOTIBA'S TEMPLE*

This temple is situated on the Dhorwada road at Dharam and was founded by one Narayan Appaji. The images Jotiba, Maruti, Vithoba and Rakhmai are of black stone, Maruti's image is simply a tall piece of stone daubed over with *shendur*. The image of Jotiba is made of brass and seated on the back of a horse made of the same metal. The founder of the temple himself performs the daily morning worship of these images and offers to them *naived*. He also looks to the management of other affairs of the temple. No space is reserved for circumambulation purposes. The temple has a tiled roof. It has a upper storey, its length is $5\frac{1}{2}$ ft. and width $6\frac{3}{4}$ ft. Its door is made of iron bars. The images are set up on a pedestal of the height of two bricks

placed one above the other. The temple is a private property. On its right side a pimpal tree has grown up ; its worship also is performed by the owner of the temple. The big day connected with Jotiba is celebrated in this temple on the Full moon in *Chaitra*. At night Palkhi procession takes place of the image of Jotiba when music is in attendance. The procession goes as far as Sion and returns with great *eclat*. About two hundred persons accompany the procession. After the worship is performed the owner of the temple shuts it and puts a lock to its doors. The temple being on the road side the Dhor people make a bow to the idol while passing along the road. Dry kernel and *gulal* are the only articles of offerings made to them. On the *utkhav* occasion persons between 120 and 150 visit the temple and those persons belong only to the Dhor caste. The original place of Jotiba is Kolhapur, he has been brought to Dharavi from there by the Dhor people. There is one bell in the temple. Light waving or *arti* and burning of incense or *dhup* is made to the idol only on the *Pornima* of *Chaitra* and not every day. In front of the temple a *Tulsirrandavan* is erected in which a *Tulsi* plant is planted.

NO. 222. MARUTI'S TEMPLE.

This temple is situated at Bhandarwada at Sion and is public property. It was founded with subscriptions collected among the Kolis of the place. The image of Maruti, made of stone is set up in it. It is about one foot and a quarter in height. Certain local Kolis daily bathe the image in the morning, apply to its brow sandal paste and rice grains and put flowers over its head. There is no Brahman or any other person to do that work. The space reserved for circumambulation measures about 15 ft. in circumference. The temple has tiled roof over it. Its length is about 12 ft. and its breadth about 10 ft. There are two bells hung in it. On the *Utkhav* day light is made and *Bhajan* takes place. The *utkhav* day is the *Pornima*.

of *chaitra* and the expense on account of oil for that occasion is paid by the caste or *jamat*. 15 or 16 persons daily perform the worship of the god, but no mantra or sacred texts are used. The worship therefore consists of simply pouring water over the image, touching the head with sandal and rice grains, putting flowers over its head, burning incense sticks and waving a lighted butter lamp before it. On the *utchhav* day about 30 or 40 persons, both young and old are present at the temple.

No. 223.

BHUJARANG'S TEMPLE.

This temple is situated near the gate of the compound of the Government House at Parel, but who founded it is not known. It is being rebuilt by one Ravji Raghunath and is now half finished. It is known by the name of Bhujarang's temple from the circumstance of the image of Bhujarang being installed in it. There are two images in it one of Bhujarang and the other of Maruti. Maruti has a regular form while Bhujarang is a piece of stone rubbed over with shendur. A Bairagi stops in the hut near the temple who lives by begging and performing the worship of the images daily. Besides worship he also performs the arti ceremony in the evening. The space reserved for circumambulation measures about 14 ft. The temple is a square building 16 ft. by 16 ft. and is private property and all its expenses are managed by the Bairagi who asks charity for the purpose. He also uses for himself what may be offered to the idols. Hanuman Jayanti is the utchhav day celebrated in the temple. At night light is made in the temple and *palkhai* procession takes place with the help of some villagers. About seven persons are the only visitors at the temple and about 30 persons visit it on the utchhav day. A large pimpal tree stands between the temple and the Bairagis hut. A *par* is built at its foot, on which are placed two images. Married women circumambulate this tree and the two images

and perform their worship especially during the four months of *Chaturmas*.

No. 224. THAKURDWAR TEMPLE.

This temple is situated on the Bazar Road at Mahim. It was built with the subscriptions raised by the people of the Prabhu community among themselves. Hence it is called and publicly known by the name of Prabhus Thakurdwar at Mahim. It has a houselike form so that a stranger will not be able to say that it is a temple unless some one tells him that it is so. The area of the ground occupied by it measures about 20 ft. long and the same number of feet broad. It has a sanctuary and a sabhamandap distinct from each other. The sabhamandap is spacious enough to accommodate about sixty persons on *kirtan* days. One half portion of it has been set apart for the habitation of the worshipping Brahman. The sabhamandap is well furnished with glass furniture for illuminating it on *utkhav* days. In the rear part of it and quite in the centre a stone pedestal of the height of about six cubits is erected, and on that pedestal are set up two images, one of Krishna and the other of his spouse Radha. They are in a standing position and are elegantly made. They are made of black stone and over them is constructed a *makhar* of *sesam* wood. Krishna is about one and three fourths ft. high and Radha about one foot and a half high. There are no other images in the temple and the space reserved for circling the two images measures about six cubits. The temple is of long standing, and there is no record to show the particular individuals connected with its founding. This much is, however, certain that it belongs to the Prabhu community and its present manager is a member of that community by name Vinayak Dwarkanath. The temple derives its name from the images set up in it. A Konkanasth Brahman is

employed to perform the daily morning worship and the evening *arti* of the images in this temple. For this trouble on his part he has been provided with free lodging on the premises. He is besides allowed to use for himself what may be offered to the gods. He is further paid a monthly stipend. The amount of this stipend and the other expenses connected with the temple are paid out of the annual income obtained from the oart set apart for the purpose. *Kartik sud* 8th and 9th are the *utchhav* days celebrated in this temple when light is made and *kirtan* takes place. About a thousand persons visit the temple on that occasion. On the ninth day *palkhi* procession takes place when native music is in attendance and fire work of sorts let off. About one hundred and twenty-five persons accompany the procession exclusive of the *bhajankaris* who walk before the *palki* in a circle, ringing tunefully the metal cups, another plays upon a *vina* and another the *mridung* drum. The occasion is popularly know by the name of Ram Navini or the birth day of Rama. The other *utchhav* that takes place in the temple is the *Gokal Ashtami utchhav*. It continues for three days commencing on the 7th and ending on the 9th of *Shrawan*. Light is made in the temple and *kirtan* takes place. This big day is in commemoration of the birth of Krishna. There are very few persons that visit the temple because it is situated quite on the road side and people passing along can have a full view of the images and make a prayerful bow to them while going along. About 8 or 9 persons make it a point with them to visit the temple daily during the *Shrawan* month.

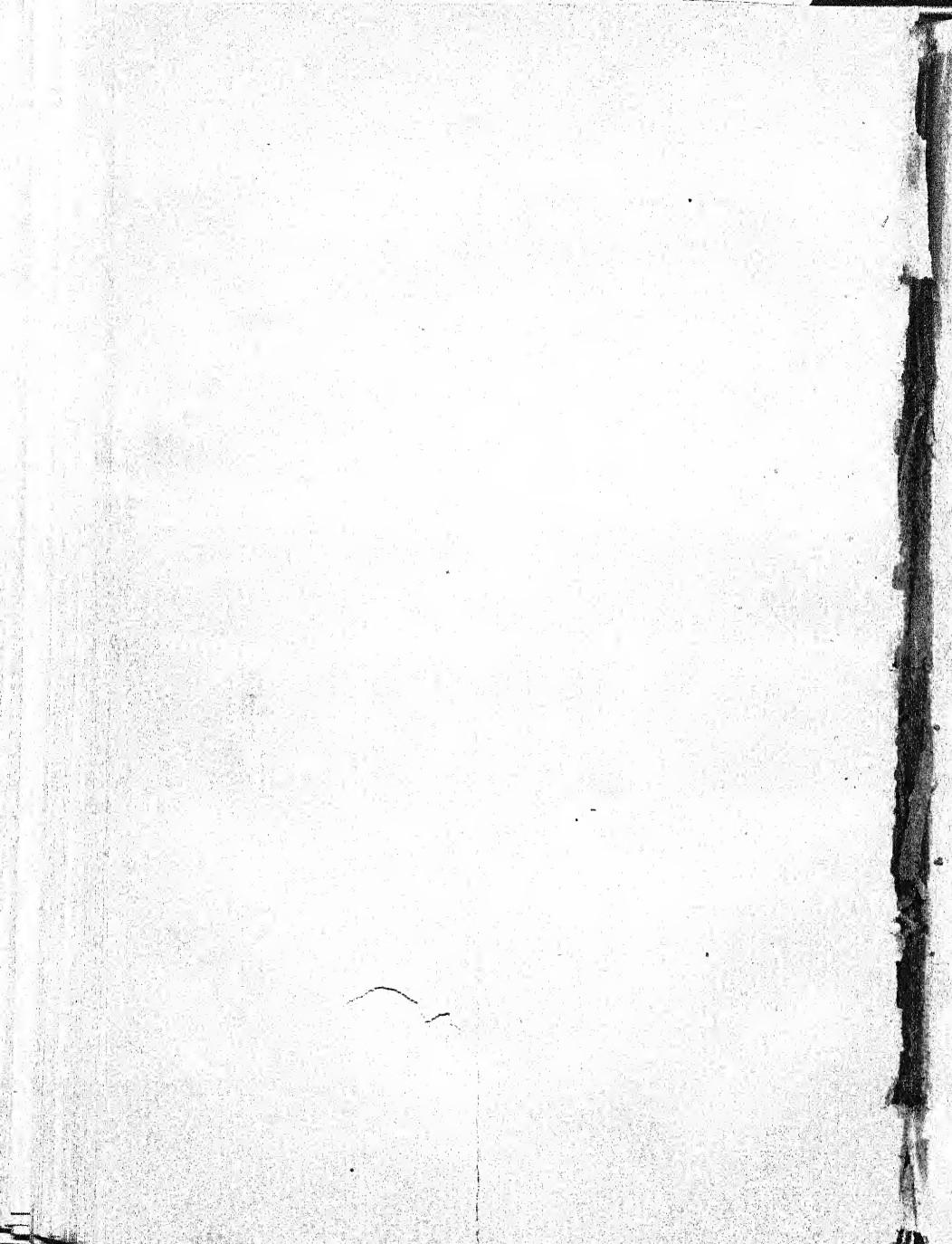
TO VITHAL BHAKTI-PARAYAN
RAO SAHEB KALURAM BHOW MANSARAM NAYAK,
WHO

By his benevolence and munificent donations to all kinds of projects and schemes designed for benefitting the suffering poor in that city, racial or tribal, as also for his genuine kindness of heart, unostentatious simplicity and sociableness of disposition, has made himself loved and esteemed by all classes of the Hindus,

This Publication

has been respectfully and faithfully dedicated (without his permission)

BY THE AUTHOR.



PREFACE.

ALTHOUGH I know you would not like that I should sing your praises, or give publicity to your acts of kindness or benevolence, especially those which refer to myself, still I have taken the liberty (for which I beg your pardon) to make a mention of these on the present occasion, unsuitable though it be by reason of the agitated state of things around us and in such a form.

Until the beginning of the dreadful plague in the past year I had not the honour of a personal acquaintance with you, but I knew your late lamented father Rao Bahadur Bhau Mansaram Nayak, into contact with whom I came in 1883 at Poona, when I went 'on duty' there. I made also the acquaintance of my friends Sardar Rao Bahadur Gopalrao Hari Desmukh, and Sardar Rao Bahadur Vijarangam Ayer Mudliar, who along with your honoured sire rendered me very valuable aid, honouring me with visits almost every day and sometimes bringing with them other Jahágirdárs. Now this kindness of heart of the gentlemen mentioned above is still quite fresh in my mind, as though it transpired only yesterday. Nearly fourteen years had passed away and still his equally good son who in those days was quite young helped me during the terrible plague time by giving me an asylum, (for which, as Sitaram Kisanji told me, one hundred rupees per month had been offered as rent by Bombay Banias) without rent, for months together and furnished it with carpets, chairs, tables, lamps, bedsteads, &c., as though I was some grandee. This kindness of the Rao Saheb did not stop here. He often came to my lodgings for taking us out for a drive and even offered his carriages and horses for my private use. When

about to leave for Bombay, on hearing our house having been broken open by thieves and its contents carried away, leaving us quite destitute, Rao Saheb Kálurám came to see me and with tears in his eyes pressed me to stay where I was and not to leave for Bombay then, as it might fare worse with me in Bombay, quoting the Marathi proverb “इकडे विहीर तिकडे आड” “from the frying pan into the fire.” I was, he said, outside the city, but if I did not like to stay there, I could reside in his garden-house in Vithalwady, about a couple of miles off from Poona. He said, I should on no account leave Poona so soon as Bombay was not a fit place to live in then. Now this act of the Rao Saheb was indeed most creditable, both to his head and heart, and I shall never forget it. In those days, a Bombay man was very much dreaded ; none dared approach him, but the Rao Saheb and his family members, both male and female, including the children, came to see us, and we went to them quite freely.

The Rao Saheb's daily distribution of charity to persons of all castes and creeds, and above all, the ceaseless recital of prayers at his house, the whole day and night, without even a moment's pause, makes me believe the Rao Saheb's mansion really a heaven on earth. I daily visited Kálurám's mansion and always sat watching the repetition of the name of God. I have travelled far and wide, but have not seen such things anywhere else, excepting in Poona. Sweetmeats were generously offered to all comers to his house on Her Majesty's Diamond Jubilee day and *Harikirtan* was performed with great splendour, which makes me ask the question, why should not such loyal and philanthropic personages be made Sardar Bahádurs or their breasts decorated with gold and diamond medals of some Exalted Order ? I hope it is not too late yet for such honour to be conferred. I would, however, advise my readers to pay a visit to Rao Saheb Kálurám and have a peep at his princely mansion. Though

he is but young, his simple manners and his generous heart beaming forth its inward glory and his intelligent countenance will amply reward with as pilgrimage to sacred a shrine.

A number of Love and Marriage Songs were translated into English for Marco Antonio Canini, Esq., the great Italian Author, by me. M. A. Canini, Esq., in one of his letters to me says, × × ‘I now apply to you, Sir, begging you also to afford me your valuable aid in collecting Love Songs for my works’ × × ‘and to permit me to mention your name in the Preface’ × × ‘expressing my cordial thanks to you’ × × × Your name was mentioned to me by Sir Richard Temple, who kindly authorises me to use his name as an introduction in my letter to you. I would, therefore, beg of you, Sir, to forward me × some lyric love songs in one or other of the many languages of the Aryan or Dravidian origin spoken in India.’ × × ‘Besides these love songs I am desirous of obtaining some nuptial hymns’ × × ‘regarding the various matrimonial ceremonies.’ × × ×

In his preface to the second volume of his songs, which he has dedicated to me, he speaks of me in these terms:—K. Raghunathji ha per me fatto un lungo e faticoso lavoro, reconda in Inglese molti comti nuziali dal Marathi. The Dedication is thus worded, Dedica all' Illustrer Pandito. K. Raghunathji in Segno di alto stima e grado animo.—M. A. Canini. *Literal translation*:—Dedicated to the Illustrious Pandit K. Raghunathji in sign of high esteem and grateful heart.—M. A. Canini. Of these, the Love Songs are too many, but a few of the Marriage Songs I give below for the edification of my readers.

The importance of the Love and Marriage Songs can be seen from the interest which such a great Oriental Scholar as Mr. Canini takes in them, and I have, therefore, published the following, which will, I trust, afford satisfaction to my Indian readers, whether natives of the country or those resident in it.



Prayer to the God Ganesh.

I.—A bamboo basket has been filled with rice grains; a packet of betel leaves is placed before the God Ganesh who is adorned first. Another basket has been filled with rice grains and it is presented to the mother Goddess Khandeshwari. Bless Ganaraj for the number of the kinsmen of the bridal parties is very large. On the marriage occasion at our place Ganaraj is the reciter of Purans, who will by his recitations keep the inmates of the house up during all the five days of the marriage. To our place do Thou O God Ganaraj come and stay for five days (of the marriage). Ganaraj is dubbed all over with a mixture of redlead and oil and whatever we desire he grants. The host sends in the first instance a carriage with gingling bells attached thereto for the guest Ganaraj wears a pair of shawls. The host also directs another carriage to be sent at the same time to the village of the Goddess Amba previous to anointing Krishna the bridegroom with fragrant oils. The God Moreshwar is prayed to at the outset with the presentation to him of a packet of betelnut and leaves and a nosegay.

Installation of God Ganesh.

II.—Victory be to Thee O God Ganesh. At an auspicious moment I fix into the ground a post for the illumination of the occasion and shall sing song in honour of your marriage. O bridegroom Raghunath, the God Ganesh is the Protector of

his devotees and removes all dangers and difficulties. Therefore, O Thou God Ganesh, be kind to both the bridegroom and the bride. Pretty is the potbelliedness of the God, around his neck is a necklace with a pendant set with diamonds which throw their lustre on his shoulders. He is the preventer of evil accidents on any auspicious occasions, his head is besmeared with a mixture of redlead and oil and crowned with jasmine and other kinds of flowers, and he holds in the palm of his hand a sweetmeat. Pretty is the trunk of the God, around his neck is a chain of pearls with a pendant attached thereto. The same pendant being set with diamonds brightens up his belly. When Ganaraj sits in his court, Sarja bows down at his feet. He is the remover of all troubles and evils of his devotees.

The Dawn.

III.—It was a pleasant twilight one early morning when the peacocks began to cry aloud and the nightingales to sing. Wells and tanks sunk. The gardeners get up, they set to yoke their bullocks to draw water therefrom. They lead water into the water courses for watering plants. Please get up ye fathers and other male relations of both the bride and bridegroom and light the marriage bower. Please get up ye Kákáji, do you call out for the musicians. Please get up grand-papa, and call the officiating priest. Brother, get you up to dress the bride and the bridegroom, and you maternal uncle do you also please get up to wave the lighted lamp before the face of the bride and bridegroom. Make ready the marriage ornament for Shripati, who is the bridegroom and who is impatient about the solemnization of his marriage. Please get up ye mother-in-laws and

other female relations and sit to trace drawings with flint powder. Get up soon ye aunts and rub red powder to the marriage pots. Get up please ye grandmammams, and arrange about the preparation of sweetmeats. Get up please ye sisters of the bride and bridegroom and rub turmeric powder to the bride and bridegroom. Get up please ye father's sisters and fill up the trays with the articles of worship. Get up please ye the wives of the maternal uncles and fill soon with water the water pots. Get up please you my mother's sister and go and dress the bridegroom and deck him with jewellery. The bridegroom Shripati has become impatient about his marriage. Behold him on his way to the bride's house. This is a gratification to all.

Song sung to a Peacock.

IV.—Dance on, dance on O peacock, you dance so well. The God Hari one of whose attributes is perfection is proceeding to marry a girl. Drop O peacock one feather out of the load you have, and handing it over to a goldsmith ask him to make a comb of gold for you. O how beautiful you look with it. The colour of your feathers is green, and that of your eyes yellow bordering on redness. The great God has come to witness the marriage of the God Krishna. It is very late now and the peacock has become hungry. Feed him with a preparation of cooked rice and milk and the pickles of the *Kakad* fruit.

Teeth Cleaning and Face Washing.

V.—The day has dawned, said Yeshoda, the sun is up and the night has passed away. Therefore, get up O Thou Yadurájá, wash your face. Open

your eyes. Take care of your devotees. Several of them come walking to take a view of you and worship you and prostrate themselves at your feet. O Shripati show them that very bright face of yours. The devotees are standing at the door of the house awaiting to take a glance of your face. Then O husband of Ymuna gratify their desire in the garden of the sweet basil plants. He is cleaning his teeth, taking water in a golden bowl for the purpose. Rakhmabai is standing awaiting at the door. In a silver cup she holds perfumery and rubs it all over Krishna's body. He pours water in a golden bathing tub and washes his body. Then she hands him a towel to wipe dry his body, and a silken waist-cloth to wear. She gives him pounded musk to rub to his brow. She traces drawings of pearls on the ground, and over the drawings she places a low stool of sandal. In front of the stool on the tracing she places a plate of gold and serves in it cooked rice, spiced milk and pickles of the Bhokar fruit. Shrikrishna occupies the seat on the stool and eats from the plate. Yeshoda telling Krishna that it had become very late then. Rakhmabai then prepared a packet of betel leaves and put into it camphor, cloves, cardamoms, betelnut and gave it herself into the hands of Shrikrishna.

The Planting of the Post.

VI.—Indra, Chandra, Brahma, and Nárad went four of them to a forest to fetch leaves of trees and cocoanuts. A married couple commenced to dig holes for fixing into the ground a post of the marriage bower. This ceremony is at the outset observed. O parents whisper the name of your family to the post and while the bower is being erected cover yourself with a pair of shawls.

And you paternal uncle please repeat the name of your family similarly near another post of the marriage bower ; and put on a sash while the bower is being erected. And you grandfather, please repeat the name of your family to the post which is near the veranda of the house, and while the bower is being erected put on a waistcloth, and you brother repeat the name of your family at the fourth post of the marriage bower, and while the same is being erected put on a turban.

The Drinking Vessel.

VII.—A streamlet came running down the Ghats ; a score of bamboo baskets were caused to be prepared. The one containing turmeric is dedicated to the God Gowrishankar. The water vessel was there sounded. It was prepared at Waransi and was presented by the water nymphs. The water nymphs helped Satabai and Lava and Ankush were born. The Nymphs also offered help to the mother and she gave birth to the bridegroom. The nymphs again offered help to the daughter-in-law and she gave birth to the child.

The Mango Tree.

VIII.—The mango tree planted by Rama and his spouse Sita in the forest has extended itself greatly in size on account of the bank built around it. Both Rama and Sita with their own hands water the tree and how handsome the bride and bridegroom look. The musicians raise a blast of music and play joyful tunes. Dasarath, the king of Ayodhia, came to the wedding and the mother of the bridegroom Rama feels happy at this.

The Turmeric Rubbing.

IX.—In the first instance I shall make a bow at the feet of the God Ekdant. O Nilkanth, let the rubbing of the turmeric powder to the body of the bridegroom be propitious. I next bow down at the feet of the goddess of learning Sarja who is the mother of the three worlds. I shall sing in her name. After inquiring for the lucky moment and holding a hoe in one hand and a basket in another, turmeric is dug out of the earth by means of the hoe. That it might be cleansed of all impurities it is taken to a stream of water and the water duly sprinkled over it. It was then dried in sun and rendered fit for the application to the body. The Wanjaris were sent for and the bullocks who were thirsty given water to drink. They travelled by twilight. The colour of some of the bullocks was white, while that of the others, yellow. Bells were hung round their necks and feet and by the jingling noise the bullocks walked more swiftly. They arrived at the village early bringing with them the turmeric powder. Hard cash was paid for the baskets and they were filled with the articles and cleansed of their impurities. It was brought to the marriage hall, by Bhimak, at an auspicious moment. Its colour was good. Behold it is quite clean and a match to the other articles. It is placed on a stool of gold and looked at with joy. It is a delight both to the men and women. Both married women and young damsels were sent with the turmeric to wave a lighted lamp round the faces. They waved them round the faces each in her own turn. They ground the turmeric on a

slab of gold and roller of diamond and thus the daughters of the gods reduced to powder the turmeric. They ground it so fine and put it in a cup mixed with the champak oil. The bridegroom's sisters brought the turmeric so early. As a present to the maid of honour was brought the embroidered robe and she duly wore it. All the married women sang songs befitting the occasion and receive with joy the regards and honors shown to them. The female guests sing in chorus the Turmeric Song for Rukhmini is the spouse of the God Shrikrishna. The mere hearing of this song obtains merit. Please ye guests rub the fragrant sandal paste and other sweet smelling powders to the bodies of both the bride and bridegroom. Now that the bride and the bridegroom have become pure, each at his own house, make haste for the solemnization of the marriage.

Anointing.

X.—Four women young and old held in their hands a betel-leaf filled with saffron, sesamum-seed and oil. The oil was applied to the tutelary deity first and then to the bridegroom. The bridegroom now bathes after the anointment. Let us fill the baskets with fresh buds of jasmine, *jai, jui*, and hold over the head of the bridegroom. To the marriage hall were suspended boughs of leaves and garlands of flowers and flags of various colours. The flowers drop down near the gate of the marriage hall. O bridegroom, auspicious musical instruments play a variety of tunes and ye female relations come to bathe, as also ye four maids of honour. You mother and ye sisters bathe the bridegroom. Ye mother's sisters, ye wives of paternal uncles, ye wives of maternal uncles and lastly all ye relations who have come

bathe the bridegroom. At the door of the temple belonging to the God Ganpati stand the guests shouting, success, success. They make obeisance first to the God Ganpati. Obeisance be to Shri-pati Krishnadev, who is an image of beauty, whose complexion is dark and who has come for the marriage, and whose Rakhmabai is the bride. She resides at Kondanpur. She heard that Shishupal lavished his affections on her. She therefore called her priest and sent him to Dwarka with instructions to bring Hari expeditiously. Artizans were sent for to erect a bower in that Kondanpur. The marriage hall erected in front of the house of the king Bhimak looks pretty. A curiously coloured carpet was spread over sandal wood planks before the door. The virtuous Yesoda comes, with her come also Anusaya and Savitri. They anoint Krishna with oil, Savitri, Sita, Damayanti and Padmavati come all four together. Rakhmabai, Siluka attended by her eight maidens elect and escorted by an army proceeded to worship the goddess Ambika. Shri-krishnanath rode on the chariot and came and carried away the daughter of Bhimak. This took place in the morning. A gold sash was wound round his waist, encircled with a girdle set with precious stones. He made a circle of musk on his brow and he looks so pretty. His body is smeared with perfumes and on his crown were fixed buds of the Champa flowers. So gayly dressed and richly decorated Jagajethi looks how pretty. Prepare the marriage ornaments and set them with precious stones. O ye ladies take this marriage ornament the *Basing*. It was taken by Rakhmabai and tied round the head of Krishna, her husband. The other marriage ornament was also taken by Rakhmabai and which she gladly tied round her own head.

Fragrant Powders.

XI.—Victory be to Thee O Náráyan Ananta. Look at this husband of Rakhumabai. The assembled women take on the palms of their hands a quantity of the fragrant powders and rub it on the body of the bridegroom. The lotuses flowered early in the morning. All go to have a view of the marriage hall. They fill a silver cup with the oil of *Chamra*, and mix it with the oil of *Kevada*, and add to it musk. The pearls are reduced to powder, and with the powder lines and figures of men, beasts, and plants are traced on the ground. Over it are placed low stools of sandal, and Krishna and his friends sit upon them. Subhadra rubbed the sweet scented powders on Krishna's body. And all felt glad at it and shouted out victory, victory. The worshippers were overjoyed.

The Waterpot.

XII.—They sit on the low wooden stools, with rich clothes and a variety of valuable ornaments, and by that means look as beautiful as Fairies. They put on anklets and with musical instruments playing before them they walk in cadence and with the slow speed of an elephant. Under the ecstacy of joy they rock and reel. In every way they look pretty and along with the bridegroom they deck themselves with flowers abundantly. They brought all the four water pots made of gold and filled them up to the brim with the water of the Ganges. The Ganges and the Godavary were inundated and the Káveri and Bhágerathi, the Yamuna, the Saraswati overflowed their banks and all of them flowed through all the three worlds, and came to bathe the bridegroom, with their sacred waters. All the Nandas were filled

with joy at this. They put fresh mango leaves into the water pot and with it bathed the bridegroom and the whole world became full of joy. A sound was heard at midnight and lamps were lighted near the cooking utensils. Rakhmábáí comes forward to offer her hand in marriage to the lotus-eyed bridegroom Kanhadév. The God Nilkanth arrived at Dwarka, he ruffled the waters of the Ganges. That water went straight to Lanka. The married women filled their water pots with that water and went with the pots. The first water pot was filled by Putlábáí and bathed the bridegroom Gajanan with the water thereof. The next water pot was filled by Yamúnábáí and bathed king Krishnarao with the water therein contained.

The Bath.

XIII.—It is now midnight and the time to bathe the God Krishna. His mother Yeshoda rubs scented powders to his body, after first ceremoniously applying turmeric. She also anoints his head with the oils of the Chámpá flowers and of frankincense and bathes him. She then washes his feet and hands him a waistcloth to wear. She wipes his body dry and rubs to his forehead sandal paste. He was then seated on the threshold of the house and worshipped as a bridegroom. His devotees were overwhelmed with joy at this.

The Threshold.

XIV.—Rama and Lakshuman proceeded to a jungle to fetch therefrom a piece of sandal for making a threshold thereof. A piece of sandal was accordingly brought and kept at the door. Call

a carpenter and set him to make a threshold. He made it and it was given to a turner to give it the proper shape. It was then fixed in the ground in the doorway. The bridegroom sat thereon and looked very handsome as such. The time for the celebration of the marriage has approached.

The Lon.

XV.—Rama and Lakshuman sat to eat their meals. They both rubbed sandal to their brows. The current of the sea was turned and it took its course to the plantation. In the first plantation much water was soaked. In the second the fruits have ripened. There is a large yield of the betel-nuts. In the third plantation there is a good yield of turmeric. A gold mine was found in the fourth and in the fifth plantation a large quantity of silver was found. Look out for an auspicious moment and at that time bring *Lon*. Lakshmi held the *Lon* in her hands. The wife of Krishna, Subbhadrā, the sister and the wife of Arjun, who were near by, came. The *Lon* was joyfully taken by Draopadibai in the hurry of the marriage. This gave great happiness to all. In this way O ladies the *Lon* ceremony was concluded.

Sweepings.

XVI.—The description of the rubbish holds good in respect of sweepings to the city of Nág in the nether world. Sita Ramchandra places over the rubbish a garland of precious stones. O Sitabai you have been defeated. Give utterance to the name of Ramchandra. When that name was given utterance to, all the relations gladly laughed on the occasion.

The Sheet.

XVII.—Flap, flap the sheet. While flapping it the mogra flowers drop on it. Dewakibai flaps it. She has on her wrists wristlets set with diamonds. They look very pretty. Your wristlets are very valuable. How well the Goldsmith has made them.

The Earthen Pots.

XVIII.—Call for a potter, order him to make a set of pots. Pile the pots one upon another. It is a pretty looking sight. The pots are made of gold, coloured with silver and set with diamonds in different places. The pots are brought inside the marriage hall, call father's sister outside the house. She waved a lamp before the pots. Subhadra was on the veranda of the house. So was Vasudeva, the father of the bridegroom, and similarly were the rest of his relations, all in the ecstasy of joy. With the four pots of gold was the bridegroom bathed with acclamations of joy. He was taken in haste to the place where the marriage Gods were worshipped and seated in front of them. All the four married women stood in pairs at the entrance of the marriage hall, and the bride then looked so pretty. Plantain trees were planted at the entrance of the marriage hall and the bride looked so pretty. The store rooms were opened and the earthen pots brought out and a quantity of cuminseed was spread on the ground. Over the seed were piled the earthen pots. O thou pottery, thou hast been consecrated and dedicated to the gods. The pottery is made of gold with lids of silver and the whole was painted fantastically and it looked so beautiful. The bridegroom leisurely played and sported and all the guests assembled rejoiced and became merry at the sight of this.

The Fig Tree.

XIX.—The female guests went to such a Fig tree as had its roots deep in the ground, as was situated in front of a temple, and as had its branches descended to the nether world. So much was it in extent. Its flowers are of gold and the demi-gods inhabiting the heaven and forming the orchestra of the principal deities take them away for the worship of the gods. O Vasudevji, bring the twig of the fig tree to the marriage hall. O Arjun, the son-in-law is standing at the door. He stands a favourable match to Subhadra. Come along ye four ladies to bring a twig of the Fig tree. O they bring it and fix it into the ground and consecrate it.

The Red Powder.

XX.—Ivory boxes were filled with the red powder, and their lids were curiously set with rubies and pearls. With the red powder on her brow, Sitábáí, the bride, looks so enchanting. She is the daughter of king Janak. She wore an embroidered sash and a nice bodice and came out and stood at the door. She looks so fascinating with the red mark on her brow. It was applied there at an auspicious moment.

The Lamp-black.

XXI.—Golden lamps were lighted in the palace of king Dasrath. The lamp-black was taken by Queen Kaosalyá for being applied to the eyes of Ramchandra. The remaining lamp-black was applied by Sitábáí by her own hands to her own eyes. She then saw her face in a looking-glass over and over again, to see whether it was well applied.

The Rice and Curds Feast.

XXII.—Bring that mixture of the five nectars, consisting of curds, milk, clarified butter, honey and sugar, and give it over and over again to Lakshumi's husband. Feast you on the rice mixed with curds.

The Evil Eye.

XXIII.—Govardhan king is affected by an evil eye. His mother tries to remove the effects thereof. She cannot succeed in the attempt. Call the father's sister, she being the proper person for such occasions. She came and removed the effects of the evil eye and the bridegroom Krishna became very glad.

The Flower Garland.

XXIV.—The female gardener took in her hands a hoe, went into the garden, dug up yellow earth, planted therein jasmine, &c., creepers and watered the garden in a manner that it never got dried up. The creepers took life, first one leaf shot out, then two, and then the creepers became full of leaves. Sweet smelling flowers came on them. The female gardener plucked the flowers in large quantity, put them in a bamboo basket, walked away with it and arrived at the gate of the marriage hall. She was highly praised for this act. Krishna's friends seated her and she set to prepare garlands of flowers interspersed with flowers of a variety of colours. Lamps were lighted in all places and with the help of that light, the flower garlands were prepared with heavy tufts. It was then brought and placed before the marriage Gods.

The Marriage Ornament.

XXV.—Victory be to thee, O God Ganpati. The Gowrihar looks pretty with the marriage ornament. Victory be to thee, O God Náráyan, know that the marriage ornament is intended for the Gowrihar. Tie the ornament with precious stones round the head of Krishna and the other round that of Rukhmini. In this manner those marriage ornaments were disposed of and victory was sung to the God Krishna.

The Bridal Horse.

XXVI.—The horse was led by the bridle. He walked gently. I shall happily sing songs to the King of Dwárká. He is the Trimbak Maháráj of Nasik. The god of Brahmagiri is welcome. All the other gods came. So did also the greatest God. O horse walk at a gentle pace with your hoops set with rubies. The green umbrella held over the head of the bridegroom who had ridden you and who has the marriage ornament set with precious stones, tied over his forehead looks very pretty. See that he does not get affected by an evil eye. Then Subhadrábáí the bride's maid performed the ceremony of waving the leaves of the *Nim* tree round the bridegroom and she dressed her brother the bridegroom with rich and various kinds of clothes. A garland of pearls was tied round her forehead. It was put round the head of the God, and Subhadra, the bride's maid, wore a rich robe dress, with which she looked bewitching. She looked like the moon. Ramchandra is the King of Ceylon. O thou maternal uncle, please bring a horse from that place. The horse was a white one with black ears and the bridegroom rode it. He looks like a diamond polished like the

polished stone, fixed on the edge of the veranda of a house. He rode the horse and well does the procession proceed. See please that the auspicious moment appointed for the solemnization of the marriage is not missed.

The Fan.

XXVII.—The time of the marriage has arrived Send, therefore, for the person who makes fans. Get a pair skilfully made by him and bring it to the marriage. The fan was a square one, it was made of *wálá* and set with emeralds, rubies, and other precious jewels. The handle was made of glittering gold and its top was set with pearls. The God Krishna is lucky. He goes truly for his marriage. Come along you maternal uncle to the bride's house. Ye attendants hold the fans in your hands and fan the bridegroom, and in this way convey him to the marriage hall. The marriage hall is a square one, wherein the dancing girls dance. The musicians play upon music and with the fans the bridegroom is fanned frequently in the marriage hall.

The Omen.

XXVIII.—The first good omen is that Shri Rama comes in honour of the marriage occasion, and four damsels, each with a golden goblet filled with fresh water, come in front of the procession. The bridegroom looks incomparably handsome and in the midst of the light of the lamps which was so bright as the glister of a diamond in a pendant, he arrived. While the bridal procession was going on, one crore of Yádavs rejoiced at the time. So did the whole world rejoice. Then came the bride with fruits and flowers in her hands. She

met the procession at the door of the marriage hall. There were garlands of jewellery around her. She had held in her hands a pitcher of gold. She held in both her outspread hands a quantity of sesamum seed and rice and over it a cocoanut and sat in the marriage hall. Horses were harnessed to the chariot and hoisted all round it were flags. Thus proceeds the hero Ramchandra in a procession to marry the bride.

The Jewellery of the Bridegroom's Mother.

XXIX.—The bridegroom's mother has adorned herself with jewellery, and she looks so charming. The wristlets and the head ornaments set with pearls are indeed so very beautiful. Lamp-black to her eyes and redlead in the parting of her hair. Thus adorned, walk on you bridegroom's mother, over the sheets of cloth spread on the ground for the purpose. Frequently, yet attentively, she looks at the face of her son. Let us go, thou mother of the bridegroom to the marriage hall of the bride. She had on a gold embroidered robe and her bodice was also embroidered with gold. She wore a nose-ring of pearls and ear-ornament. Around her neck was a marriage string with a gold button attached to it. She had round her elbows *velás* and *bájubands*. Her neck was bedecked with mohan-mála, and her legs with anklets which jingled as she walked. There were also on her arms *chudás* of gold.

Jewellery of the Bride's Mother.

XXX.—I make obeisance to thee, O thou Vighnaharta. This bridegroom looks so beautiful. By your favour I shall sing songs to him. You bride's mother, put on your ornaments. Now come

along with your gold jasmine head ornament. Come also you friends to the happy spot where the bridegroom is. The other daughters and daughters-in-law put on your ornaments and hear the family priest walking before them. Walk you on your bride's mother, your sons follow you on horse back. She makes quickly all the arrangements preparatory to the marriage. Rice grains are sorted, pulses and grains prepared, and wheat ground into flour. The bride's father greatly rejoiced, he said he heard that the father of the bridegroom and a host of other relations had been invited. Come along you mother of the bride. Some of her daughters were of dark complexion, some were fair looking and others were the very image of beauty. The bride's mother thus bedecked herself with ornaments. Among other articles she had on her person also armlets set with pearls. Lastly, red powder was in the parting of her hair. She wore a gold embroidered sash and put on a variety of necklaces around her neck. In this way she bedecked herself and the persons who surrounded her joyfully looked at her from time to time.

The Altar.

XXXI.—An artist was called and he took measurement of the ground. He was told to erect a beautiful marriage altar with posts of gold and set with precious stones. He made a bench of sandal so also did he make at the bidding the top of the altar of gold and silver. Papers cut into a variety of net work and pearls overhang as pendants. In this way the alter was erected. It was beautiful to behold. Around it brass lamps were lighted. On the bench was spread

a piece of rich scarlet broadcloth. The bridegroom was seated thereon. Joy pervaded throughout, the musicians playing upon music. First the bridegroom bathed with water mixed with milk. A rich gold bordered waistcloth was presented to him and he wore it. The sacred thread was hung across his shoulders and money was given to him as a present. Another waistcloth was thrown upon his body and a third folded round his head. Over it was the marriage ornament tied, as also the sweet smelling flower garland. The bridegroom was then led into the house, and the time of the marriage having arrived the family priest and the astrologer say bring forth the bridegroom and the bride and make them stand on the heaps of rice grains. A curtain is held between the bride and the bridegroom and the family priest chants the marriage verse, telling both the bridegroom and bride to repeat the names of their respective family gods. The marriage verse over, the priest pulls the curtain on one side and the bridegroom and bride who were two separate persons ere this become one, united in wedlock. Peace and happiness prevails throughout and the musicians raise a blast of music. The ceremony of giving away the bride is then gone into and in this way the song about the marriage altar is sung merrily by all, and with the greatest joy.

The Marriage String.

XXXII.—A dealer in glass beads, resident of Ceylon, cut glass into beads, which were put in a string by the women assembled. The beads were well made, and the string looked pretty. It was taken and placed near the earthen pottery. The

Bridegroom took it in his hands and tied it round the neck of the bride at the marriage moment. You bride are fortunate. Put on her wrists new glass bangles. May they remain on your wrists for ever.

The Waving of the Lamp.

XXXIII.—The first verse we sing in praise of Omkár, and the musicians raise a blast of music. Rakhmábái holds in her hands the lamp with five wicks and affectionately waves it round the faces of the bridegroom and the bride. Several other women also with joy come forward with similar lamps and wave them round the faces of the newly married couple. Some come with their children and all the women that have assembled sing songs invoking the goddess of the occasion for showering blessings on the newly married couple. They sing in seven tunes, and while so singing they make eight kinds of gestures. Vashistha, Vamdev and a host of other seers shower sweet smelling flowers on Shiva and ask for success and happiness to the new pair. Nárad, Tumbar, and others joyously exclaim, success to the couple. Both mercy and forgiveness whisk off flies from the bodies of the couple. The people in prison also speak of the pair in eulogistic terms. Twelve or sixteen women soon prepared a lamp and made a present of it to the bride and blessed the bride and bridegroom wishing them peace and happiness. All sing the halaluja in chorus and while so rejoicing they ascillated. In this manner the lamp was waved round the faces of the newly married couple and the whole world rejoiced.

The Giving Away.

XXXIV.—O God Vináyak, who has but one tooth, who is the giver of learning and intelligence and by whose favour Parvati became wise, give me sense to sing good and intelligent songs on the giving away occasion of the bride. Such an occasion is propitious. The father of Sitábáí held a *Swayamvar* to enable her to choose a husband for herself from the assembled guests. By this virtuous act, forty two generations are delivered from perdition. O Bridegroom, your bride is fortunate. She has given birth to sons of dark and yellow colour. The seer Vashistha prepared your horoscope. A daughter was born to the earth. Such a pleasant thing was observed by the Devi. With great difficulty a bridegroom was secured. He was secured by the father and the mother. In order to secure him a *Swayamvar* was held. He was a learned person. He was present at Janakpur. His horoscope tallied with that of the bride in every respect. A girl should be married at the age of seven. If at this period a proper match be found consider it the best. The girl was examined in body. Then she was examined in respect of three qualities. Her first good quality was that she has large eyes. In this manner this daughter of the earth was born with thirty-two good qualities. For her marriage a bower was created. Such an one as was divided into several apartments wherein lamps were lighted. Both the fathers of the bride and bridegroom are like the Mount Meru and the coral tree Mandár. Janak caused a very extensive bower to be erected. The cocoanut trees were full of cocoanuts, so was the citron tree full of citrons. The Bakuli was full of flowers and the Jambuli and other fruit trees full of fruits. For being offered as sacri-

fice, there were a number of different kinds of fruits brought. Presents of elephants, lands, cows, &c., are made, but of all such grants the grant of a daughter in marriage is reckoned by the Shastras as the best—unrivalled. By making a grant of food, wealth and water, one obtains the merit attendant only on visiting Benares, whilst by making the grant of a daughter in marriage the merit of making a numberless grants is acquired. On the occasion of the giving away ceremony of the daughter the bridegroom is presented with a silver plate. Her father gave her dowry of elephants and houses. Her paternal uncle gave her a dowry of herds of she buffaloes and her brethren presented her with gold embroidered bodices as also many pairs of shawls of different colours.

The Couple.

XXXV.—We sing the nuptial of the bridegroom Shri Rama. Blessed be the day. It is a golden day. All the three worlds are flooded with joyous account of Shri Rama's nuptial. He is without beginning and without end. He is infinite and full of good qualities. He was born in the Suryavansha family. He was the son of king Dasharath and his particular quality was devotedness to the Almighty. He was powerful and the ceremonies connected with his marriage have been commanded. *Lon* was tied to one end of the garment of the beautiful Sita, the bride, and her bodice glittered. She looks pretty with it. Rama, accompanied by kings of both the Surya and Somvansh families, arrived at the marriage hall. The ceremony for the sipping of honey is ready. Heaps of rice were made and sages and saints were respectfully invited and seated near, and both the bride and bridegroom were made to stand on those heaps of

rice, one on each. There assembled demi-gods, one crore in number. The very dark coloured Rama stood there with splendour which transcended to all the three worlds. Four men took their stand, one at each end of the four corners and two persons held by their hands with fortitude and patience a piece of cloth between the couple. The marriage moment is announced, the Brahmans chant marriage verses, and both the bride and bridegroom mutter the names of their tutelary deities, Vashistha, Vamdev Vishwamitra resounded the apartment with their verses, which they vociferatedly repeated. The garland of cotton which had been sanctified by the repetition of the verses over it was thrown over the necks of both the bridegroom and bride. To hear the repetition of the marriage verses the musicians stopped playing. And the seer Vashistha, the most learned of all the sages, at the conclusion cautioned the couple with the word *Sávadhán* or beware the step you are taking. The cloth held between the couple is pulled on one side. The musicians now raise a blast of music. There is the clapping of hands and joy pervaded the whole house. There was likewise rejoicing throughout the three worlds.

Change of Residence (from her father's to her husband's father's house.)

XXXVI.—Sita was born of the earth. She was the daughter of Janak. Her beauty stands no comparison. Rama's qualities were good and his complexion was dark. His mother took delight in this. He was a proper match for Sita. I shall sing this occasion of the marriage, so will the people of the three worlds. His mother bowed

down at him. Like the bud of the Champak flower was Sitabai beautiful. She was put in the lap of Dasharath. Her mother reared her in her belly for nine months. Her father reared her by feeding her with food and nectar. She was their only fond child. Her father and mother seated her occasionally on their respective right thighs. They treated her more affectionately than the total amount of affection they had ever shown to their own sons. So fondly was she treated. She is now going to be separated from us, we her natural parents, we reared her and having now performed her marriage have freed ourselves from her obligation. Let her now reign at your mansion. O daughter, now henceforth give up playing with your dolls, and forget the pangs of hunger and thirst. You will find happiness at the mansion of the God Ramchandra. Sitabai said, there are only a few palanquins, what becomes now of the so many horses, uncle, that we have. A carpet set with precious stones was then spread and on it Dasharath, the father of the bridegroom, seated himself. On the outer veranda King Janak sat. Sitabai said, I am now going to my husband's house. When all the inhabitants of Janak-puri gathered together to wish Sitabai God-speed; and every one beheld Rama taking away his spouse Sita.

The Robe.

XXXVII.—A very valuable robe was put on the loom. Its end was embroidered with gold and with shows of peacocks thereon. Its borders were also embroidered with gold and with shows of peacocks thereon. Its borders were also embroidered, but with shows of Rui flowers. Such a robe was prepared for the Robe-wearing occasion.

You Sitábáí, who art possessed with beau-like eyes, please wear the robe. She wore it and sat on a low wooden stool, and her lap was filled with a cocoanut and a bunch of plantains five in number.

The Warat Procession.

XXXVIII.—Stones were brought and made quite clean, slabs were made of them, one lakh and eighty-four in number. Diamonds and rubies were set on them. Carpenters prepared the threshold. An image of the God Ganpati was caused to be carved. Mark the diamond fixed in that God's navel. Mark also how he goes to the king's house with the diamond glittering in his navel. That king is the bridegroom, the son of king Dasharath. He is going away with his bride. That lady yonder there who has collyrium in her eyes and red powder in the parting of her hair is the mother of the bridegroom. That lady who has in her hands a large chaplet of flowers is the bridegroom's sister, who has also in her hands a plate and moves about gaily with the same. That lady who has round her neck a necklace is the bridegroom's mother. Please step out of the marriage hall you bridegroom's mother. She held in her hands a lighted lamp and standing at the door on the verandah waved the lighted lamp round the faces of the bride and the bridegroom. Please step out of the house you bridegroom's mother, come out with a lamp for waving it. Look well the face of your daughter-in-law, you bridegroom's sister, stand you on the doorway, across the threshold, and demand from the bride and make her promise you that when she gives birth to a daughter, she would give her in marriage to your son. You, flower-seller-maid take that yonder tripod and sit on it

and make a garland for the head of the bride. She made one of the *mogra* flowers. The bride took it to where the marriage gods were established, together with sixteen hundred cocoanuts and an equal number of plantains for distribution among the married women who had assembled as guests for the wedding.

The Parting Feast.

XXXIX.—A variety of sweetmeats have been prepared for this occasion. So has been prepared a variety of vegetables. Spiced sweet milk was also prepared. Pickles and wafer biscuits of different kinds were not omitted. On the occasion of such a feast there was as usual music. All were invited to take part in the feast. The bridegroom's father, the bridegroom and all their kinsmen came for the feast. Pleasing speeches were made and there was hilarity. The good future of those persons who are blessed with a number of such opportunities is indescribable. Such a happy occasion occurs in connection with a marriage. And such a feast is given at the end of the marriage days. When the partaking of guests, who had at the invitation of the host resided at his house for the marriage occasion, leave it for their own places.

THE DUTIES

OF

DIFFERENT NATIONS.

BY

K. RAGHUNATHJI

माझा तूझा देवा काय वैराकार ॥ दुःखाचे डोंगर दाखवीसी ॥ १ ॥
बळे बांधोनीयां दिले काळाहाती ॥ येणे तुझ्या हातीं काय आले ॥ २ ॥
तुझी म्यां धरिली होती मोठीआशा ॥ बरवी रमाधीशा किर्ति केली ॥ ३ ॥
ऐसीया किर्तिने होईल तुझें नांव ॥ तरी तुला देव ह्याणे नागा ॥ ४ ॥
तुका ह्याणे आतां यावी माझी कीव ॥ नाहींतरी जीव देर्इन मी ॥ ५ ॥

Bombay

PRINTED AT THE
FORT PRINTING PRESS.

1899.



PREFACE.

I was induced to write these pages in order to answer some of the questions on Funeral Rites put to me by a Lady who came to know me on reading in her Native country one of my little tracts, and some of my articles published in the columns of "The Indian Antiquary" as well as in "The Indian Notes and Queries." Since the benevolent lady is so deeply interested in my welfare it will not be amiss, if I give her, in the following lines, a short account of the distressful circumstances in which I am now placed through a succession of calamities befalling me since the death of my only son who fell a prey to the plague last year. My enemies, people of my caste, yea my relations, instead of showing me any sympathy, took advantage of my helpless condition, to use my sons death to aggravate my sufferings. They set up a milkman, for milk purchased by my son, to insult me and worry me because I was his father. Then they instigated a Goldsmith from Poona, who had made some gold and silver ornaments for my son, a *Nag* (a serpent shaped ornament); *phulen*, flowers, and a *Murlidhar* (an image of the god of that name, which women wear in the hair on the head) to demand money for those articles from me. I was perfectly ignorant of the transaction, and could not determine if the claim put forth by the goldsmith, was just; and even if his claim had been established I could not meet it on account of my poverty. My next tormentor was a Coppersmith, who declared that he had supplied my son, some of his tiny wares. He was succeeded by a confectioner from whom he had, I was told purchased sweetmeats, *pede* and *barphi*. Later on, two women turned up, but they learning the story of my distress withdrew with tears in their eyes, offering me sympathy, and consolation, ending with "Fear not, old Baba, God is not far." Many others came demanding money, such as the grain merchant, a Marwadi by caste, with whom we had dealings for nearly fifteen years. I should have been able to attend to their claims if the Printing Press which my son managed for me and which belonged to me had not been appropriated by my enemies. By the loss of the Printing Press I was deprived also, of all my means of subsistence. And I had to sell my things to pay

the funeral expenses of my son. But the Jew was relentless and sued me for the sum of Rs. 38-3-9 including interest and courts costs at the Small Causes Court, and I was in great agony. Alas ! Whence could I bring this sum, I who could not command so many pies ? I was all perplexity ! I was all chaos ! The spectre of writ stood before my vision in all its terrors, I was beside myself. Who would advance me such a large sum, either as a loan or gift ? Whom should I approach with a prayer for it ? These were the questions which came within my mind for some time, but I could not frame a suitable request, nor think of a friendly person to whom that request could be made. At last I implored the Lord Almighty to help me, and I felt He would not forsake me. I cried, O God, out of the hundreds of people whom I have befriended before their time of need and ruined myself cannot even one now come forward to succour me in my extremity ? Alas, I said this and wept, not knowing that my dear little grand child was near by. My little Waman witnessing this scene began to console me by saying, " Dada, why do you act thus frantically ? I shall accompany you to the court, where we shall explain to the Saheb, and Sahebs are always kind hearted people, your helpless condition, so that he will deal mercifully with you. These pregnant words shot a pang through my frame. I saw that the little child was deeply pained to see me in that condition, and I wept, I do not know with joy or sorrow. I afterwards felt relieved and bethought myself of making an effort to apply to some of my friends. Fortified with this resolution I immediately penned a note to a friend apprising him of the suit pending against me and asking for assistance, but as fate would have it, my note remained unanswered and unreturned. I saw the absolute inadvisability of applying for help by letter. I was much chagrined, and much dejected. What could I do, but silently brood over my misfortune. I despondently resolved to follow the course suggested by my grand child to throw myself on the mercy of the Judge. But the merciful Lord stretched his helping hand in the nick of time. In the evening previous to the day for which my case was fixed, an envelope was delivered into my hands. I mechanically opened it and found enclosed therein rupees forty in four currency notes of ten rupees each and a letter of caution worded thus :—My dear Bapaji, I learnt about you just now, while away from home and

I lose no time to do the needful * * You should observe perfect secrecy on this point * * and oblige your friend.— With this windfall I went to the court with my grandson and paid my debt. It is but due to the bailiff who served me with the summons in this case, to say that he behaved with the civility of a friend with me, not discovering to others his official character. In the same way I was treated very kindly by the clerk in the court to whom I paid the money. For this act of kindness and for doing my work expeditiously, I am much obliged to that tender hearted gentleman. I also fervently pray to God to vouchsafe long life and prosperity to that angelic secret donor, who so generously gave me the wherewithal which saved me from ruin and shame in the Court. I wish I could do more for him.

I owe a deep debt of gratitude to other persons also. A gentlemen hearing about me called on me and grieved at seeing me in a destitute condition offered me a present of some money. I thankfully declined the offer as a present from a gentleman I did not know. Guessing my reason for refusing the notes, he touched my feet with his hands and with tears in his eyes adjured me to take the notes in these words :—Dear old gentleman, evidently you do not know me, but I visited you some time ago with an errand from a big Saheb, and you received me most cordially ; I did not again wait upon you to thank you for the help you had given for fear of trespassing on your valuable time. Do not hesitate to receive this humble token of my regard ; I regard you as my father. I respectfully offer you these notes with true filial affection, and a father need have no scruples to take money from his son. I further adjure you to command my services whenever you should need them. Another gentleman dealt with me with a similar magnanimity of heart, who ended his address to me by saying that should he happen to survive me, he would consider it an honour to perform even my funeral ceremonies, as a son. A third man called at my house and gave a packet of money to my grandson to give it to me. Another benefactor placed in my grandsons hands a note saying that it was but in payment of an old debt. He observed to him with a deep sigh that he regretted that evil times had come upon one who had ruined himself for the good of others ! One

good man while sending me a present put in a slip of paper with the words 'God chasteneth him whom He loveth.'

Circumstances have forced upon me the conviction that nothing could be more suicidal to ones interests than to entrust ones affairs to another individual, whether he be ones own son or stranger. I made a serious mistake by entrusting the absolute management of my Printing Press to my son, who acted indiscrectly in the matter. While my boy was alive, I was advised by several well-wishers of mine to arrange matters so that I might not, if any thing happened to him, be deprived of my proprietary rights in the concern. But there were others, on the other hand, who disuaded me from doing so, telling me that it was not likely I would servive my son and I should not trouble myself about it. As there was thus a difference of opinion on the subject in question, I could not resolve to take any action, and I came very soon after to see the unwisdom of my inaction. My son continued to conduct the press till his death. That untimely and dire incident came upon me as a great calamity. It suddenly revealed to my eyes, the real state of my affairs, that my property, the Press, was lost to me for ever along with my son, and therefore I had become absolutely poor. My misfortune ought to be a caution to others. They should never alienate their property during their lifetime.

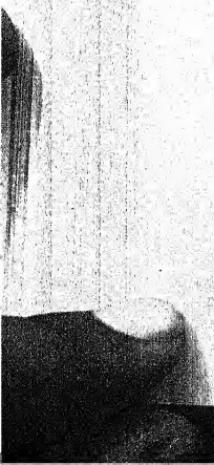
The present possessors of my Printing Press are in the full enjoyment of the property, whereas I, its legitimate owner, am ruthlessly left unprovided for to live on the eleemosynary aid of the public on account of the imprudent *modus operandi* of my son. O God, my sufferings are unbearable. Do Thou arise to help me and defend me against my foes.

Persecuted sorely as I am by my enemies, I gratefully and cordially acknowledge that God has not altogether forsaken me. And who am I that I should expect everything pleasing to me from the hand of the Almighty ? How many unhappy persons there are in this world ? How many miserable men that have small incomes or none, and who starve and die like dumb beasts ! I gratefully admit that the good God cares for me. Or why should persons who are strangers to me living in distant lands should read my works,

desire to make my acquaintance, see me, and seek my aid and advice in literary matters?

Lastly, I pray to God to give long life and happiness to my beloved little grand child who has left his parents and clung to me, giving me consolation and comfort in my moments of loneliness and anxiety, and doing much active work for me. He is my constant companion when I go out and I do not know what I would have done without him.

I beg to be pardoned for this long personal statement, but it relieves me thus to express my pent up feelings. I am quite solitary, since my wifes death; there is no one near me of mature understanding and deep sympathy to whom I could relate the story of my inward experiences. Hence I take to writing, and printing what I write that people like those dear friends in America and Europe who esteem me may be enlightened and the chord of sympathy in their souls may be touched.



BURIALS.*

When the soul of man quits the body, the latter begins to undergo decomposition, and becomes loathsome not only to strangers but even to the near and dear relations. They are anxious to remove it out of their sight and dispose of it in the best way they can. Some bury it underground, or deposit it in a cave closing it up with mud and stones. Some throw it in the sea, or a river, or expose it to the birds, or beasts of prey in some lonely place. Of all the modes of disposing of the dead that of cremation is the best and simplest and does an end of the body for ever.

Sir Thomas Brown maintains that cremation purifies from the taint, which it receives by contact with gross matter. It was Heraclitus, who first recommended the practice of burning the dead to Europeans, and by the influence of his teaching it became universal in Greece. He held that fire formed the principal element of the body, and by cremation it was reduced to the state of its predominant principle, the purity and incorruptibility of its magisterial parts being at the same time accomplished by the process. The Zoroastrians on the other hand prefer the practise of exposing the dead, and they defend it on the ground that things of the same kind are at once thereby assimilated together—dead flesh become at once converted into the living flesh of the vultures. They condemn the custom of interment, that obtains among the Europeans, the Jews and the Mahomedans. Mr. Nassarvanji Byramji says, “ I thought of the thousands of churchyards on picturesque hillsides sending their tribute of pollutions into the brooks and wells beneath them ; of the miasmatic poisonous exhalation that rise from the roadside cemetery ; of

* In writing this paper, I have freely extracted from Rollian's Ancient History ; the Cornhill Magazine ; The Bl. As. Soc. Jour ; Sir Tho. Brown ; the Bo. Gazetteer ; Sir H. Thomas' Cremation ; the Orient. Munshi Fazal Latfulla's, K. Raghunathji ; Major Hay ; Dr. Rajandralal Mitra ; Mr. Bochart and others.

corpses almost washed from their shallow graves by the heavy rains ; of the charnal-house and worms ; of the catacombs in Paris, to which are transferred the bones of Parisians, whose relations are not rich enough to purchase for them more than a right to a five years grave, where the skulls pierced by the pick-axes of the grave diggers lie in great heaps and the bones and other relics of poor mortality form fantastic barricades and mounds to be gazed at by the crowd of curious visitors, who each candle in hand are admitted on certain days to inspect the ‘catacombs.’ ”

According to Herodotus and Strabo the ancient Persians exposed their dead to be devoured by vultures, and it is said they avoid cremation because they consider fire to be their god and think it a dishonor to impose on him the office of an undertaker. The bodies of Meneceus and Archemorus, who were contemporary with Jair the eight judge of Israel were burnt. Penthesiba queen of the Amazons was also burnt. In the reign of Julian the king of Chiornia burnt his son’s body. The Herulians, the Getes, and Thracians had all along observed this custom so also was this rite practised by the Celtoe, Sarmatians, and other nations. Then as at present the preservation in fondness of a lock of hair, a ring, a watch, or a seal, the property of a deceased, extended almost to deification ; so the ancients preserved the ashes of the dead in an urn, and they were thought good expedients to keep alive the memory of the deceased.

Because fire died after devouring the dead, the Egyptians did not burn their dead but embalmed them. The female mourners after having rubbed their faces with filth, ran about the streets half naked with dishevelled hair. Arriving eventually at the embalmer’s they were shown samples and and selections made. At the embalmer’s the man who made the first gash was cursed outright, and the body laid in a box and taken by the mourners to their house

where it remained in a corner. In Otaheita too they embalm. The body is washed, cleaned, stuffed, clothed, its head encircled with a coronet of flowers and it is reclined on a sofa as if alive. It is furnished with sweet dishes ; books are placed near it, music is played and beautiful girls are introduced for its inspection. It is taken round paying visits to its most intimate friends. It is then taken home and placed in a corner. It then moulders gradually away and becomes a thing of the past.

The Romans like the Banias of our times employed women to weep for their dead, who beat their breasts and lamented passionately. Among other things like Hindus they put a coin into the corpse's mouth to bribe the ferryman of hell. Among the ancient Britons there are instances both of cremation and interment. The early Britons did not care whether ashes returned to ashes or dust to dust. If the Chinese do not now burn the servants with their masters, they at least burn their images cut in tin-foil. The poor who cannot afford to do it are thrown into water with a stone. The Massageta wife did not wait till her husband should fall sick and die, but mixing him with a little mutton, made her meal. The people thought it good to be devoured by women than by worms. If their relations hesitated they entreated them with tears in their eyes not to delay, their flesh was by such idle folly likely to become deteriorated. Valetudinarians were probably rare in that country. Nor was it of any use for an invalid to deny even with an oath, that he was sick. His relations regardless of his denial arrange the banquet. Few it is recorded of the Massagatae reached old age. Other nations, less impatient, waited till all was over, and then having had the head gilt devoured the body. Others buried their dead in the bowels of beasts. Among the Hyperbarians sickness and disease are unknown : they die from satiety of life. Having feasted, they leap from some high hill, and are lost to the world.

The tastes of people in regard to the disposal of their bodies have been various. Some have desired to be burnt standing, others sitting or lying down. Some wished to be burried without coffins in order to be eaten up by worms early; some in sacks of pigs-skin; some naked in Market places; some in amber; and some in honey; while one willed that his relations who should weep at his death might be disinherited, and that he who laughs the loudest might be made his chief heir, also that musicians and songsters should be employed to play sweet music. Like the Lingaits the North African savages weep when a child is born, but make merry when it dies. They generally burn their dead, but bury them when their land is sterile and the ashes flown into the air or buried underground. Strabo speaking of the Bactrians, makes mention of dogs being brought up to eat all those who became feeble from old age or illness. In Thibet they have three kinds of burials; by water, fire, and bowels. The poor have for their burial the dogs of the environs, but for the rich there is an establishment where dogs are brought up and maintained for this purpose. These dogs are called by a particular name meaning *interers*.

Among the Llamas when a person dies, the priest goes to his house to consult the dead man's horoscope and future destiny, and to show how the body is to be placed. The chief mourner is consoled and offered liquor to cheer up. Priests are engaged for a couple of days and nights to pray for the soul of the dead. For four days the spirit of the dead hovers about the house to listen to the contents of the sacred book in which are described the six roads by which to travel to the other world. The reader shouts out saying:—"These are the six roads; if you go by the white road you will reach the demi-gods, but do not go there. If you try the yellow road, you will have to take repeated births on this earth. If you go by the black road, you will reach hell which will involve you in endless trouble. Don't

go by the green road, which leads through the sky below Indra's paradise, where they are always at war, and there you will encounter evil spirits having large heads, very small necks, and never-to-be-satisfied empty bellies. Don't go by the blue road for there are the animals which will devour you. But look up towards heaven and you will see in a glass a flickering red and yellow road, shining like lightning; on seeing which do not fear but travel by that road and you will reach God and be one with Him. But if you cannot get by that road then go by the white road, where you become air. So be off with you now." In order to know whether the corpse should be burnt, and where the face should be turned, the priest consults his book. Then in order to drive away the evil spirits he burns incense. The corpse is then pegged out to five wooden pins, scored all over with a knife, and the mourners retire to a short distance and sit down drinking liquor. The vultures having devoured the flesh from the body, the mourners take the bones and pound them up, mixing with earth and forming them into images of their god. After the bone breaking business, the priest makes a violent demand for alms, and if a small coin is given, it is spat upon and thrown away saying. "If you are not ashamed to give it, I am ashamed to receive it." Fireworks are let off thrice, and the mourners withdraw after having nine times bowed down.

Among ancient Hindus immediately after death a sacrificial fire was lit and the right hand of the deceased touched to it. The deceased was dressed in new clothes and covered with a piece of cloth having fringes on both sides. He was then

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headed by the eldest member of the family and the procession halted three or four times when the bier was lowered and prayers offered. One of the most important members of the funeral party was a cow or a goat taken with a rope tied to one of its forefeet. The animal was sacrificed, but in case of a mishap it was made lame and set free, but not before it was made to go thrice round the funeral pyre. If instead of a cow, a goat was taken with the corpse, it was tied with a weak string near the pyre, to enable it to break its bonds and escape. When the funeral procession reached the burning ground, a trench wide enough to hold the corpse with its out-stretched arms was dug and firewood was arranged therein. The corpse was washed, shaved and its nails pared and then it was placed on the pyre along with his wife. Sometimes the corpse was disembowelled and the stomach filled with butter. It was placed on the pyre—if a Brahmin, with a bit of gold in its hand; if a Kshatri with a bow, and if a Vaishya with a jewel. The wife laid herself down by the corpse's left side or near the head on the north side. A young brother of the deceased or a disciple or a servant going towards the pyre laid hold of the woman's left hand and asked her to come to the living and to wed him who held her by her hand. Then the vessels which the deceased used in his daily worship were placed on the different parts of his body and the fat of the slaughtered cow on the head and eyes, her kidneys on the hands, her heart on the cardiac region, and her flesh and organs on other parts of the body. If the cow had been let loose, imitations of her organs were made with rice and barley meal and placed on the parts mentioned above, the fat being substituted by cakes. Sometimes, after arranging the vessels, the corpse was covered with the raw hide of the cow which was entire with head, hair and feet, the hairy side being kept uppermost. The pile was then lighted with a prayer, and a second prayer offered when it was in full blaze. Then leaving the pyre

to smoulder, the chief mourner made three trenches to the north of the pyre and lining them with pebbles and sand filled them with water. The mourners then bathed in them, and, putting up a yoke with three *palas* branches stuck in the ground and tied at the top with a piece of string they were made to pass under it. The chief mourner passed last and then plucking it out, offered a prayer. The party then went to the nearest stream and without looking at each other bathed, and repeating the name of the deceased, threw a handful of water on their own heads. When they got out of the water they put on fresh clothes, and spread out the wet ones to dry, when they left the place after having looked at the stars. The young mourners walked in front followed by the old ones and when they reached their homes, before stepping in, they touched by way of purifying themselves a stone fire, cowdung, *til* seed, oil and water. On the third, fifth, or seventh day after the cremation, the ceremony of collecting the half burnt bones and burying them was performed. Sprinkling milk or water on the cinders, they thrashed them with a stick and separated from the bones. The ashes and cinders were collected and thrown aside and the wife tying a stone to two bits of red and blue threads drew out the bones with her left hand. The bones were then washed and put in an urn or tied in a piece of black antelope skin and hung from the branch of a *sami* or *palas* tree. Should the bones belong to a person who had performed the *soma* sacrifice they were burnt again before they were buried. For the latter purpose an urn was necessary, and after placing the bones in it and filling it with cards and honey, it was covered over with grass.

Subsequently, a place having been selected, a funeral procession was formed and it proceeded in the morning from the mourner's home to the burning grounds. The chief mourner swept the spot, yoked a pair of bullocks to a plough and dug out six furrows, depositing the bones in the centre

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furrow. The bullocks were then let loose. The spot was afterwards sprinkled with water, the covering from the urn was removed and herbs were put into it, the hole being closed up with small stones and sand. Then bricks were put round the urn, some sesamum and fried barley thrown over it; on an unbaked plate some butter was placed, covered with the blades of the sacred grass and *palas* branches and over the whole a branch of a flower tree with flowers on it was planted. This done the mourner rubbed butter on his own body and without looking at the urn placed it on the grass. He then invoked the manes, wiped dry the urn, sprinkled some water over it, covered himself with an old cloth and then buried the urn with bricks laid over it. Cooking some rice he placed it on the four sides and the top and scattered barley and sesamum round it and placed some herbs on the mound adding some more bricks to it. Then water was sprinkled on the spot, some pieces of bricks, barley, and *sami* twigs were placed on the mound and the deceased prayed to go in peace wherever he liked. During the whole ceremony, sacred verses were repeated. The digging of a few holes round the mound completed the ceremony of burial. The last of the party who was the chief mourner then repeated sacred verses and with a branch of the *sami* effaced the foot marks of the bull that preceded the party. On the departure of the mourners the last man placed a circle of stones behind him as a wall to prevent death overtaking any of the funeral party, passed before, saying: "May the living not go beyond it in mid life, may they all live a hundred years driving death away by this heap of the stone." The party then repaired to the house of the chief mourner and feasted on kid flesh and barley after which they left for their respective dwellings.

Among the present Hindus a few hours before death, the family priest brings in a cow with her calf. The cow is worshipped by the eldest son or other near male relation of the dying person, and a ladle full of water, in which the end

of the cow's tail is dipped, is poured into the dying person's mouth. The priest is given from 10s. to £1-10 as the price of the cow,* and a learned Brahman is called to read the sacred books, *Gita*. Presents of rice, pulse and cash are in the dying person's name made to Brahmans and other beggars, and a spot in the woman's hall on the ground floor is strewn with sacred grass and sweet basil leaves. On this the dying person is laid the feet towards the outer-door, and a few drops of Ganges water, a leaf of sweet basil, and a small bit of gold in the mouth. The name of the god Ram is called aloud in the right ear of the dying person, who is told to repeat it. The eldest son sitting down takes the dying person's head on his lap, and until the last breath, comforts the dying, promising to take care of the children and friends. The dead body is covered with a sheet, and the women sitting round it weep and wail. The men go out, and sit on the verandah bareheaded, and at once servants start to tell relations of the death.† About £2 is handed over to friends, who go to the market and bring what is wanted for the funeral.‡ When they come back they busy themselves in making ready the corpse. The chief mourner and his brothers if he has any, are bathed, one after another, outside the house, their mustachios and, except the topknot, their heads are shaved and their nails pared. The chief mourner is dressed in a new waistcloth, and a shoulder cloth is tied along with his sacred thread. Near the feet of the corpse rice is cooked, made into balls and laid at its feet, and then taken and placed on the bier.¶ near the corpse's head. The corpse is then brought out of the regular door by the

* No cow is given in the case of children.

† Of late, if a death happens after 10 A.M., a note is written by some of the friends of the chief mourner, and passed round among the nearest relatives.

‡ Things wanted for a funeral are always brought from the market, and never taken from the house. The details are—

¶ The bier is made of two solid bamboos in the shape of a ladder, strongly bound with a coir string; on it is laid a piece of date matting covered with a white sheet.

nearest male relations, followed by the women, and laid on the outer steps of the house on a small wooden plank, the head resting on the steps. Round the head the women sit weeping, the men standing at some distance. A second rice ball is laid near the feet of the corpse and then taken and placed on the bier. A pot of cold water is brought from the well, and poured over the corpse, which is hidden from sight while it is being dressed. A woman's corpse, is, by the

Prabhu Funeral Charges.

For a Married Woman.

Article.	Price.	Article.	Price.
	Rs. a. p.		Rs. a. p.
Two bamboo poles ...	1 0 8 0	Dish and copper pot for cooking rice ...	3 0 0
Do. Split bamboos ...	2 8 0	Wheat flour ...	0 1 0
Fine cotton cloth, 20 yards.	0 2 0	Pounded turmeric...	0 0 3
Coir rope ...	0 2 0	Red and scented powder ...	0 0 .6
Date mat ...	0 0 6	Camphor ...	0 0 3
Basil, <i>tulsi</i> , leaves and flowers ...	0 2 0	Plantain leaf ...	0 0 3
Flower wreath ...	0 0 6	White' clay...	0 0 3
Earthen pots 1 large and 5 small ...	0 2 0	Dried do ...	0 0 2
Sandal-wood ...	0 0 6	Myrabolams ...	0 0 3
Fire-wood ...	0 3 0	Sesamum ...	0 0 3
Clarified butter ...	0 1 0	Rice ...	0 1 0
Six large wooden posts ...	0 1 0	Betelnut and tobacco ...	0 1 0
Wood from 1 to 1½ <i>khandis</i>	6 or 7 Rs.	Lime ...	0 0 6
Dry palm leaves ...	0 1 0	5 plantains ...	...
Tobacco and country cigars ...	0 1 0	1 cocoanut ...	...
Parched grain and a cocoanut... ...	0 1 0	1 small looking glass ...	...
1 coconut ...	0 0 9	1 comb ...	...
Bundle of matches ...	0 0 .3	1 small wooden box ...	0 4 0
2 copper pice ...	0 0 6	Bangles ...	...
1 winnowing fan ...	0 1 0	Wheat ...	...
		Betelnut packet ...	...
		Total ...	14 5 2

For a man the detaileds are the same as for a woman, except that plantains and other fruits are not wanted, and that about ten yard less of cloth is used in the shroud. If a child's body is burned, its funeral costs about Rs. 3-5-3. Of this 4 annas go in cloth; 3 pies in cowdung-cakes; 1 anna for a clay-pot and about Rs. 3 for firewood. To bury a child costs about Rs. 1-8; Rs. 1-4 for digging the grave and 4 annas for salt.

older women dressed in a full suit of new every-day clothes.* If the dead woman is married, and not a widow, her lap is filled with fruits and flowers, and a lighted hanging brass lamp is waved round her face, and without putting it out is thrown on one side upside down. Each married woman present takes a little of the red powder off the dead woman's brow and rubs it on her own, praying that like the deceased she may die married. A man's corpse is, except a waist-band, left bare, yellow powder is rubbed on the brow, garlands of sweet basil are thrown round the neck, and he is laid on the bier and covered with a sheet. If he leaves a widow of more than fifteen, she is led by old widows into a room, her bodice stripped off, her glass bangles broken on her wrists, her necklace of black beads torn from her neck, and her head shaved. The hair, the broken bangles, and the marriage string of black beads are rolled in her bodice, and laid near the head of the corpse.

The bier raised on the shoulders of four of the nearest relations, is carried out feet first close after the chief mourner who walks with an earthen pot of live coals hanging from his hand. With the chief mourner walk two other men, one holding a metal pot † with the rice cooked near the feet of the corpse, and the other a bamboo winnowing fan with parched pulse and small bits of cocoa kernel, which as he walks he throws before him to please the evil spirits. Of the men who have come to the house some follow the body bare-headed, repeating with a low voice Rám, Rám; others go to their homes. The body is carried at a slow pace, the chief mourner keeping very close in front that no one may pass between the fire and the body. No women go to the burning ground. The friends take them and the

* A widow's corpse is dressed in a white robe, her brow, rubbed with white powder and the body laid on the bier all covered with the winding sheet. A married woman's body is not covered with a winding sheet. A man's body is covered, except the face.

† The pot is set in a triangular bamboo sling to which coir strings are fastened.

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children of the house and bathe them, get the ground floor where the copse was laid, the verandah, and the steps* of the house washed with water and cowdung, and after arranging for the mourners dinner, go home. On nearing the burning ground, a small stone called *asthma* is picked up. This stone is a type of the deceased, and to it funeral cakes and oblations are offered. Further on, the litter is lowered, a ball of rice and a copper coin offered, and without looking back the bearers change places, and for the rest of the way carry the bier in their hands.

At the burning ground, where the pile is to be raised, a small hole is made, filled with water and in it blades of sacred grass and sesamum seed are laid. Fire from the earthen pot is dropped on the ground close by, and while the prist says texts, the chief mourner kindles the sacrificial fire. When the funeral pile is ready, with a piece of firewood the chief mourner draws three lines on the ground, and from the hole sprinkles a little water on the pile.† Pouring water on the corpse, the bearers, lifting the litter three times, touch the pile and lay the corpse upon it, its head to the south. From a small stick butter is dropped on the mouth, nostrils, eyes and ears. Then five small unbaked wheaten balls are aid, one on the mouth one on each shoulder, one on the brow, one on the navel, and one on the breast, and if a person has died on an unlucky day, figures of men made of rice flour are laid besides it. This done, each man present lays on the corpse's breast a small piece of sandle-wood. Taking a little water and a few blades of the sacred grass, the chief mourner walks round the pile. Two more layers of heavy posts are put on the pile, and it is made ready for burning. The bier is turned upside down, thrown on one side and

* Except at this time no Hindu will allow water to be thrown over the steps of his house, much less will he let them be washed.

† The pile is made of six thick round logs of wood, three on each side, and among these are logs of camphor wood, pieces of firewood, a few dry palm leaves, and some resin and sulphur sticks.

taken to pieces, the cloth carried off by some low caste man, a Dher or Mhār, the date mat destroyed, and the solid bamboo poles kept for stirring the fire. The chief mourner, called in, takes a brand, and going thrice round the pile with his right hand towards it, shifts the sacred thread to the right shoulder, and, looking towards the north, applies the brand near the feet of the corpse. He then fans the fire with the end of the shoulder cloth he wore with his sacred-thread. Except the few who know how to arrange and burn the pile, the rest with the chief mourner go to a distance. When the fire bursts into flames, and the body begins to burn, the funeral party withdraw to some distance, and there, till the burning is over, pass the time talking, laughing, joking, smoking, and a few even chewing betel nut *, and leaves. When the skull bursts, *kapal moksh* the chief mourner, going near the pyre, throws a cocoanut over it to cool the burning corpse. When all is burnt, and it is time to put out the fire, the chief mourner carrying on his right shoulder an earthen pot filled with water, and starting from the north side, with his left shoulder towards the pyre, begins to walk round it. As he starts, and while still near where the corpse's head lay, one of the relations with the stone, or *asthma* that represents the deceased, makes a small hole in the earthen pot, and from the hole, as he walks, the water keeps streaming. At the end of the first round, on coming back to the north, another hole is made with the stone, and a second stream runs out. After this a third hole is made, and when three jets stream out, the pot is dashed to the ground on the south side and the water spilt over the ashes of the deceased. The chief mourner cries aloud, striking his hand on his mouth. After this, the rest of the party

* During the last two or three years the chewing of betelnut and leaves at the burning ground has come into fashion. A few young Prabhus even go so far as to drink soda-water and lemonade.

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pour on the fire pot upon pot full of water, and the ashes are carried away and thrown into the sea.*

A three-cornered mound of earth is raised on the centre of the spot where the corpse was burnt, and on it cowdung and water are sprinkled. The mound is spread with sacred grass, and on the grass are placed five earthenpots filled with water, a few bits of sacred grass, sesamum seed, rice rolled into balls and mixed with sesamum seed and barley, wheat cakes and butter, a thread from the chief mourner's waistcloth, a few flowers, sprigs of sweet basil and small yellow flags. The chief mourner then lights camphor and burns frankincense before the balls and asks the departed to accept the offering. After this, the mourners, one after another, shift the sacred thread to the right shoulder, thrice offer water to the stone that represents the deceased, saying; 'because by burning you are heated and that the heat may cool we offer thee, naming the deceased and his family, water, may this offering reach you.'

Then the party start for the deceased's house the chief morner, going first, carrying in his hand the stone that represents the deceased in a metal vessel wrapped in fragments of the shroud. When the mourners return, the women in the house begin to weep. The chief mourner is bathed on the front steps of the house, and the others wash their hands, feet, and mouths, and go inside. Then the relations quieting and comforting the women, make the mourners take food. After the mourners have began to eat, the friends bow to the lamp kept burning on the spot where the dying person was laid, and return to their homes.

For ten days the spirit remains seated on the eaves of the house where it parted from the body. At sunset, that the spirit may bathe and drink, two plantain-leaf cups are placed

* Some well-to-do people cover the corpse with a Kashmir shawl, mix sandal-wood with other firewood; and quench the fire with milk instead of water.

on the eaves, one full of milk and the other of the water. These ten days are strictly kept as days of mourning, the chief mourner, except to worship at the burning ground, not leaving the house for thirteen days after the funeral. The members of the family eat no animal food, nor any food or drink with sugar in it. Instead of metal plates they use leaves. They neither buy nor cook, eating only fish, herbs, and things sent them by their relations and friends, cooked by some one who stays with them through the thirteen days to comfort them. They neither worship their family gods, nor say their prayers; husbands sleep away from their wives, on blankets, mats, or on the bare ground. On the second day after the death, at the burning ground the chief mourner cooks, or hires a Brahman to cook rice-balls and wheat cakes, offering them as he did on the first day that the dead may gain a new body. Thus, on the first day, the dead gets his head; on the second day, his ears, eyes, and nose; on the third, his hands, breast and neck; on the fourth, his middle parts; on the fifth, his legs and feet; on the sixth, his vitals; on the seventh, his bones, marrow, veins and arteries; on the eighth, his nails, hair, and teeth; on the ninth, all remaining limbs, organs, and manly strength; and on the tenth, hunger and thirst for the renewed body. On this day the lamp kept lighted in the house since the mourners came back from the burning ground, is upset. the lighted wick is pulled in from behind, and the wick taken to the burning ground for the tenth day's ceremony. As the light goes out, the women raise a cry of sorrow.* On reaching the burning ground, the chief mourner makes a three-cornered mound of earth, and sprinkles cowdung and water on it. Then, strewing turmeric powder, he places five earthen pots on five blades of sacred grass, three in one line and two at right angles. These pots he fills with water and a few grains

* The pulling in of the wick means that the deceased's life has gone out, and that his spirit no longer hovers near the house. Except on this occasion a Prabhu when he puts out a lamp never pulls in the wick.

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of sesamum and over them places a wheaten cake and rice-ball. He then plants in the ground small yellow flags and setting up the stone that represents the deceased, worships it with flowers, and waving burning frankincense and lighted lamps prays the deceased to accept the offering. If a crow comes and takes the right ball the deceased died happy. If a crow does not come, then the deceased had some trouble on his mind. With much bowing he is told not to fret himself, that his family and goods will be taken care of, or that if the ceremony was not rightly done, the fault will be mended. After all these appeals, if the crow for a couple of hours will not take the rice, the chief mourner, with a blade of sacred grass, himself touches the ball. Then, taking the stone, and rubbing it with sesamum oil, to satisfy the hunger and thirst of the deceased he offers it a rice-ball and water, and standing with it near water, facing the east, throws it over his back into the water. This ends the tenth day ceremony. During these ten days the friends and relations of the mourners grieve with them, staying with them till dusk. On the eleventh day the chief mourner goes to some charity house or *dharanashala* to perform the *shrāddh* ceremony,* and on the evening of the next or twelfth day he is brought home by rela-

* In performing the *Shrāddh* the chief mourner* smears a plot of ground with cowdung and water, and placing a few blades of the sacred grass, *darbha*, on one side, sits on them, and on the ring fingers of both hands puts rings of sacred grass. He then places before him a lighted metal lamp, a water-pot, *tambya*; a cup, *panchpatri*; a ladle, *pali*; and a platter of flowers, grain, spices, and other articles.† Then dipping a leaf of sweet basil in the water cup, he sprinkles water from it over himself and the articles of worship. Placing for the gods two blades of the sacred grass on two spots in front of him and a little to the right, he shifts‡ his sacred thread to his right shoulder, and laying close by on his left six blades, three for paternal and three for maternal ancestors, prays both the gods

* The chief mourner is the eldest or the only son. Failing a son, there is no yearly *shradh*.

† The details are, flowers sweet basil leaves, sacred grass, barley, sesamum, rice, butter, curds, milk, sugar, scented powder, frankincense, cotton wicks dipped in butter, betel nut, leaves and plantains, copper and silver coins.

‡ During the performance of the *shradh*, the mourner has to shift his sacred thread to his right shoulder when offering to the spirit of the deceased, and to his left when offering to the gods : when offering to the spirit of ascetic, *Sadhu* he hangs the thread round, his neck like a chain.

tions and friends. When he reaches home he washes his hands and feet, and, standing on the edge of the verandah, with joined hands dismisses the company with long repeated bows. On the morning of the thirteenth day, to purify the spot on which the deceased died it is made clean, and raising a mound over it the sacred fire is kindled. Then to raise the shade of the deceased from this world where it would roam among demons and evil spirits to a place among the shades departed ancestors, the *shraddh* ceremony is performed again. The *shraddh* over part of the deceased's property is given to Brahmans.* If the deceased was a man, his clothes, beds and cots, snuff-box, walking stick, and sacred books. If the deceased was married woman her wearing apparel, ornaments and bangles combs, marriage strings, *mangalutra*, and red powder boxes are given to married Brahman women whose feet are washed with cocoanut water. In return the priest gives the mourner a little sugar to eat. Then, laying a little of each dish on the eaves to feed the crows the guests and the chief mourner dine

and the ancestors to come and sit on them. He spreads sacred grass in front of the spots where the gods and the ancestors are supposed to have taken their seats, and places leaf cups on them. Taking water in another leaf cup with a blade of the sacred grass, he offers it by sprinkling water on them. He places sacred grass on the tops of the cups and partially fills them with water, at the same time putting barley in the cups intended for the gods, and sesamum into those intended for the ancestors, and places betel-nut, and leaves, plantains and copper coins before them. The cups are one after another taken up, smelt and put down, and the sacred grass that lay on the top of the cups is placed on the palm of the priest's right hand, and that under the cups is held by the mourner in his own hand, and from it he pours water from the cups on the priest's hands. He then piles the cups in three sets. His cook or some other elderly woman hands him a pound of freshly cooked rice. In this, he mixes a little butter, barley and a few sweet basil leaves, rolls them into balls, and places them on a bed of sacred grass. Over these he sprinkles water, flowers, sweet basil leaves, scented powder, and puts on the top a thread from his waist cloth, and offers them dishes of cooked rice, vegetables, cakes, sweet milk, betel-nut, and leaves, a cocoanut, and copper, and silver coins, waves lighted cotton wicks and camphor, and makes a low bow. Taking up the middle ball he smells it in the hope that it may lead to the blessing of a son. Then, receiving from 1s. to 4s. (as 8 to Rs. 2) the priest retires. The chief mourner collecting the offerings together gives them to a cow, and setting on the house top a leaf plate full of several dishes ends the *shraddh* ceremony.

* The taking of these presents is considered dishonourable.

together, the guests now and then asking the chief mourner to taste the dishes prepared with sugar. The chief dish is milk boiled with sugar and spices. In the evening relations and friends come and present the mourner with snuff-coloured turbans, one of them being folded and placed on his head. Then the mourner, dressed in his usual clothes, leads the company to the nearest temple. Here, while the chief mourner offers oil, cocoanuts and money, the others stand outside, or come in and bow to the gods. His offerings over the chief mourner leads the company back to his house, and dismisses them. Now the chief mourner is free to follow his ordinary duties. This evening all the married women go to the houses of their parents and the little married girls to the houses of their husbands, and not a particle of cooked food is left in the house.

On the sixteenth day the mourner performs a ceremony for the dead that he may not suffer from hunger and thirst. Afterwards every month for a year the ceremony is repeated, and after that on the anniversary day and in the month of *Bhadrapād* (Aug. Sept.), when the dead are supposed to hover about their relations' houses looking for food.

Besides the regular funeral ceremonies when death takes place at home, special rites are sometimes performed when there is no body to be burned. This may take place either because the deceased died in a distant land or was drowned at sea, or the burning may be symbolic, done while the person is still alive, to show that he is dead to his family and caste. Sometimes when a wife has gone wrong and will not come back to her husband, he performs her funeral rites and from that day will never see her face again. Or if a *Prabhu* gives up his father's faith and becomes a Christian or a Musalman either at the time of his change or afterwards when his parents hear of his death, they perform his funeral rites.

In these cases, the chief mourner with the family priest and one or two near relations go to the burning ground and in a

corner spread the skin of a black antelope. On the skin the chief mourner lays three hundred and sixty leaves of *palas*, *Butea frondosa*, in the following order : forty leaves for the head ; ten for the neck ; one hundred for both arms ; ten for the fingers of both hands ; twenty for the chest ; forty for the belly ; one hundred and thirty for both the legs ; and ten for the toes. Tying them by their stem with sacred grass into separate bunches, and placing them on their former places, he spreads more grass on the leaves, and rolls the whole into a bundle. Holding it in front of him, he mixes about a pound of wheat flour, honey and butter, and rubbing it on the bundle puts a piece of white cloth over it. At its top, for the head, he places a cocoanut ; for the brow, a plantain leaf : for the teeth, thirty-two pomegranate, *dalimb.* seeds ; for the ears, two pieces of shell fish ; for the eyes, two *kardis* shells, their corners marked with red lead ; for the nose, sesamum flower or seeds ; for the navel, a lotus flower ; for the arm bones two carrots ; and for the thigh bones two bringals ; lemon and black and red berries, *gunja*, for the breasts, and sea shells or a carrot for the other parts. For the breath he put arsenic ; for the bile, yellow pigment ; for the phlegm, sea foam ; for the blood, honey ; for the urine and excrement, cow's urine and dung ; for the seminal fluids, quicksilver ; for the hair of the head, the hair of a wild hog ; for the hair of the body, wool ; for the flesh he sprinkles on the figure, wet barley flour, honey and butter. Sprinkling milk, curds, honey, butter, sugar and water on the figure he covers the lower part with a piece of woollen cloth, puts on its chest a sacred thread, round its neck a flower necklace ; touches the forehead with sandal and places on its stomach a lighted flour lamp. This figure, about a foot or a foot and a half long, with its head to the south is sprinkled over with rice and the life of the deceased brought into it. At the time the lamp is about to go out, the mourner offers gifts and performs the ceremonies usual at a death bed ; and when it has gone out he raises a pile of wood,

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and burns the figure with the usual ceremonies, mourning for ten days and going through the other death or *shraddhs* rites.*

* The expenses of such a funeral are :—

Corpse-less funeral.

Articles.	Cost.	Articles.	Cost.
	Rs. a. p.		Rs. a. p.
Skin of a black deer ...	1 0 0	2 limes	0 0 2
360 leaves of <i>Butea frondosa</i> .		2 brinjals	0 0 6
2 cocoanuts ...	0 1 6	1 carrot	0 0 1
<i>I</i> plaintain ...	0 2 0	Hair of wild hog ...	0 2 0
1 " leaf ...	0 0 3	1 woollen waist cloth ...	2 0 0
1 pomegranate ...	0 1 0	Wheat flour ...	0 1 0
2 bangles ...	0 0 2	The five things derived from a cow—milk, curds, butter, urine, and dung.	0 0 3
Cowri, <i>havdi</i> , shells ...	0 0 1	Rice grain ...	0 0 2
Sesamum flower ...	0 0 3	1 Lotus flower ...	0 0 1
Talc ...	0 0 2	Red and black berries ...	0 0 2
Yellow orpiment ...	0 0 3	Wool ...	0 0 3
The dorsal scale of the cuttle fish.	0 0 3	Barley flour ...	0 1 0
<i>Gorochan</i> ...	0 0 3	1 sacred thread ...	0 0 6
Quicksilver ...	0 3 0	1 Flower garland and other flowers.	0 1 0
Red sulphuret of arsenic ...	c 0 3	The rest as in other funerals.	
Honey ...	0 0 3		
Cow's urine ...	0 0 1		
" dung ...	0 0 1		

PARSIS.—When a Parsi is on his dead-bed, a priest is called in who reads to him the sacred book. The dying man, if able, responds, but if not, some near relation does so for him. When he dies he is taken to the ground floor, washed and wrapped in fresh white clothes and laid at one end of the room on a stone slab, with his feet to the north. A lamp is kept burning at the head of the corpse and a number of priests attend, but two of them standing at the threshold of the door in front of the corpse with their mouths covered with a piece of white cloth repeat verses, and burn sandal and benjamin. Carpets are spread in the room and females sit weeping, crying and beating their breasts. Then male mourners sit on benches

in double rows both on the veranda and in the street fronting the house. The practice of employing hired women mourners has gone out of date. Among Parsis, funerals take place, within a few hours after death, always during the day, prior to the setting of the sun. The corpse-bearers are sent for and they come with an iron bier and place it near the corpse in the house. A dog is three times shown the face of the dead man, and the male mourners going to the door make a low bow to the corpse. The body is laid on the bier and covered all over with a sheet. Two corpse-bearers bring the bier out of the house on their hands, when all the mourners stand up and make a bow to it, and the two make it over to the four other bearers waiting to receive it. It is then carried to the tower preceded by one who carries a bundle containing breads and clothes and followed by male relations and friends walking at a distance of a few yards from the bier. The mourners dressed in long white flowing coats, walk in pairs, joined by the ends of a handkerchief as also the corpse-bearers, joined by strings. On they go till they reach the gate. Here the dog is given bread by mourners and when the funeral reaches the foot of the tower causeway, the bier is set down and the corpse-bearers retire. The near relations take their last look of the corpse and bowing before it retire to a distance to pray. Other men coming raise the corpse and go into the tower closing the door after them. Tearing the clothes off the corpse with an iron hook, they come out shut the door, and leave the body to vultures who "remove all cause of offence in less than an hour." Before returning to their respective homes the mourners sip cows urine and washing their hands, feet and face, repeat prayers. At the house of the deceased all the while, the women weep and female friends and relatives console them and they continue doing so both morning and evening for three days. On the fourth day a feast is held and relations and friends go to the temple to pray for the deceased. Mourning generally lasts from ten or thirty days and sometimes, to keep

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fresh the grief of the deceased, the stone slab on which the deceased was laid is allowed to remain in the house for a longer time.

MUSALMANS—When a Musalman dies his eyes and mouth are closed, the body laid on a platform, carefully washed and perfumed, and covered with a shroud of white cloth. If the death happens at night the body is not taken away till dawn otherwise so soon as it is shrouded and the friends have taken their last look, the body is laid on the bier, lifted on the bearers shoulders, and borne away, the men raising the cry La ilaha illallah singers chant hymns. Over the bier for the males is cloth of green or other dark colour, and red for females. The grave is either where the dead has asked to be buried or in the family burial ground. At the mosque the bier is set down in the outer court, the mourners wash and standing in a row, repeat the funeral prayer. They then move on the ready dug grave, laying the body in it, the head to the north and leaning on the right side so that the face turns towards Mecca. Then laying clods of consecrated earth close to the body, the mourners fill the grave repeating verses from the Kuran. Then returning to the house of mourning and standing at the door they repeat a prayer for the soul of the dead, and all but the near relations and friends who stay to dine, go to their homes.

BENI-ISRAEL—When a Beni-Israel dies, his son tears his clothes and the widow breaks her marriage string and glass bangles on the cot. The body is covered with a white sheet and women sit round it weeping and wailing; and to keep the feet straight the toes are tied with a piece of thread. The men sit on the veranda and a neighbour or so goes to tell the relations of the death. Another person goes to the grave yard to dig a grave and a third to the Market. When he returns from the Market, with the help of others, sews grave clothes. The ground underneath the dead man's cot is dug and the body washed, dressed in the newly sewn clothes and covered with

a sheet leaving the face partly open, so that the mourners may take a last look. The priest asks and the mourners forgive the faults the deceased may have committed against them. Then laying a little cotton over his eyes, he is rolled up in a sheet. In the mean time a bier is brought, washed, and a sheet spread inside it. After the repetition of a few verses by the Minister the body is carried out of the house, laid in the coffin, covered with a wooden frame, a piece of *chitz* cloth spread over it, and sprinkled with flowers. The priest walking in front, the bier is lifted on the shoulders by four nearest relations repeating verses as they go. On the way they are helped at intervals by the other mourners and when within a few yards of the grave yard, they halt; the priest repeats verses and the bier is taken in and placed near the hole dug. Two men go in and others tying a piece of cloth lower the body with its head to the east. Filling a pillow case with earth, it is laid under the corpes' head and the two men come out of the hole. Repeating verses each of the mourners throws a handful of dust on the corpse and the diggers fill the grave. When it is full the mourners repeat verses and plucking a little grass with both their hands throw it away and return to the mournors house.

CHRISTIANS.—When sickness takes a fatal turn, the priest is sent for, and if able the dying man confesses; the priest anoints him with holy oil and sits besides him repeating sacred verses. When he dies the Church bell is tolled that the parish may offer prayers for his soul; and a word is sent to friends to tell them of the death and of the time of the funeral, which generally takes place within twenty-four hours. Arrangements are made with the priest as to the style of the funeral and the position of the grave. The body is washed and dressed among the well-to-do in its best garments and among the poor in a Calico habit supplied by the church. It is then laid on a bed with a Crucifix at the head and a candle on either side. A table is set in the middle of a large room covered with a black

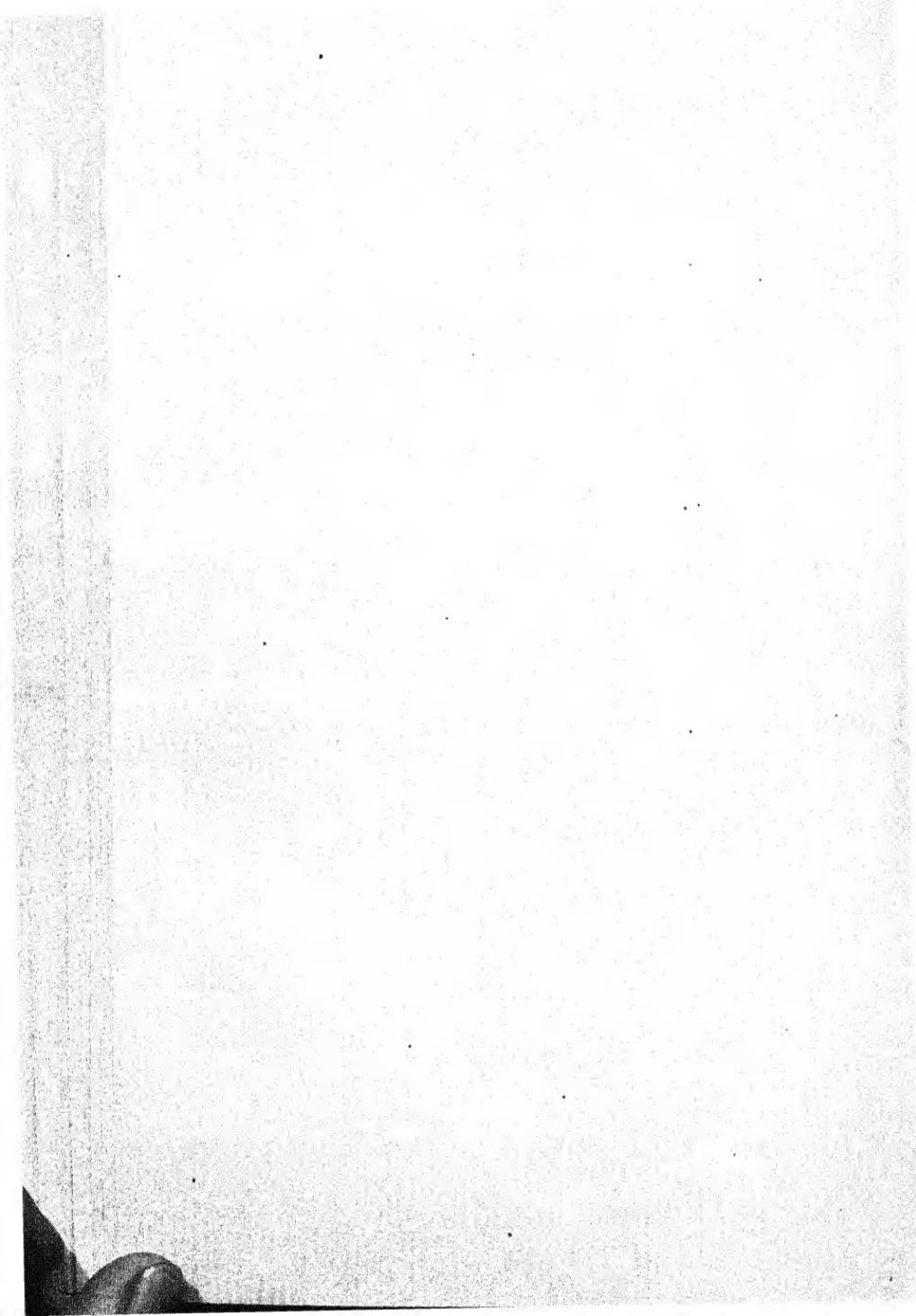
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cloth and on it the coffin is set and the body laid in it, and if there is no coffin the body is laid on the table. Six or more candles are set round the coffin or round the body if there is no coffin, and lighted when the priest reads verses. After the priest is done the widow takes off some of her ornaments and unless she is very young never wears them again. When all is ready the procession starts to the Church. As the funeral moves along the Church bell tolls and the priests and choristers chant hymns. At the grave the service is read with fewer or more prayers according to the arrangements made with the priest. When the service is over all return to the house of morning and the guests condole with members of the family. Some special friends, those who have come from a distance or have been most helpful, are asked to stay and share the next meal, which is generally plain, one or two dishes of meat or fish and one or two glasses of liquor. In some cases friends come on the seventh day after a death and go with the mourning family to the church to pray for the dead and then return to their house to dine. Formerly friends and relations supplied all that was wanted for the funeral dinner, including the expense of the dinner or supper after the ceremony is over; but this custom has died out. In some cases religious services are held on the third and more often on the seventh day after a death, at the end of a month, and year and in some cases, every year.

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THE POTTERS' OBSEQUIES

OR

KUMBHAR KRIYA.

BY

K. RAGHUNATHJI.

AUTHOR OF

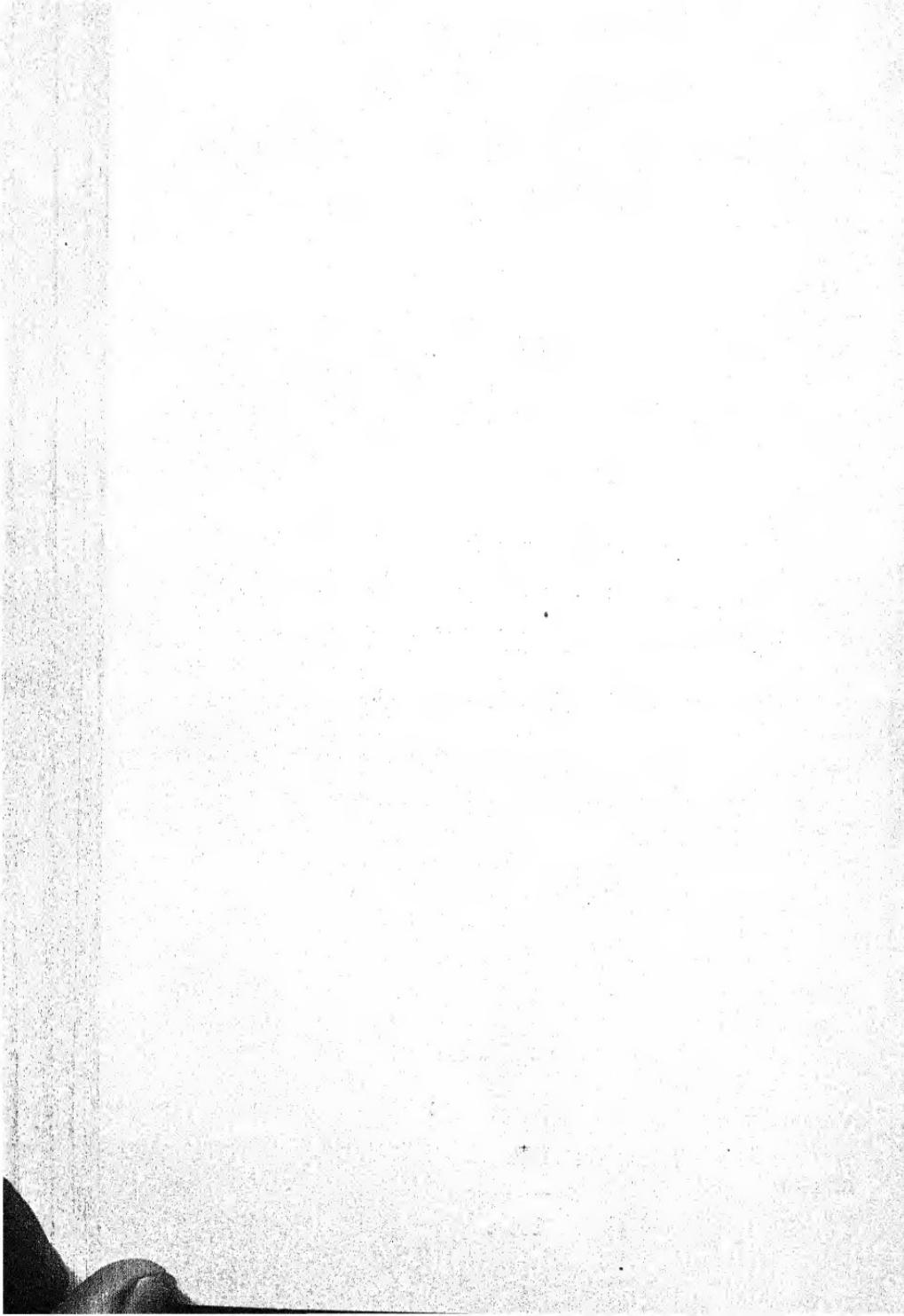
*The Gaur Feast; The Gaur Festival; The Hindu
Marriage Songs; The Story of Sundarabai;
The Hindu Gods; The Hindu Temples
of Bombay, &c., &c., &c.*



Bombay;

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FORT PRINTING PRESS.



KUMBHAR KRIYA.

Kumbhars or potters live in Bombay in Kumbharwada, near Nal Bazar, at Parel : on the Elphinstone Road ; Kumbharwada ; in Varli ; at Matunga ; at Dharavi ; at Mahim ; at the broken tank ; at Sion ; and other parts of Bombay. They are also found at Kurla ; Bhewndy ; and Thana. They are not, however, found residing in large numbers in those places ; only two or four houses are found in each, but they are found in large numbers at Kumbharwada only. Some Kumbhars say that they get the name from the profession they follow and nothing more. While others say and correctly so that they derive their name from *kumbha* or earth-en pot or vessel which the God Shankar authorized them to make ; that he pronounced a benediction upon them and presented them with a *chakra*, *danda*, and *kundi* ; that he directed them to prepare earthen vessels and that they would be denominated Kumbhars or potters from *kumbha*, a pot. Shankar moved in this matter because in times of yore he himself was the potter and used to do potters work, and the *kumbha* on the top of the Mount Meru is a proof of his work-manship. Another proof of his workmanship is yet to be found at the Kanari Caves near Kurla where, there yet exists the wheel or *chakra* on which Shankar used to prepare earthen pots. It worked up to a few years but does not work now.

The Kumbhars are divided into Musalman, Gujarathi, Marathi, Kanarese, and Gore-Kumbhars. They generally live in thatched huts with a veranda attached to it. While the well-to-do own large mansions, two and three stories high. In the monson they keep on their verandas the articles they prepare to prevent them from getting wet, and eventually spoiled and damaged thereby. A compound is invariably attached to the hut of the potter where he carries on his trade or profession. In these compounds they tread mud, prepare their articles of trade, dry them in the sun and after that store them there.

For constructing a *bhati* or Kiln they set apart space in a corner of these compounds. After a large number of their articles are made in raw state the potters throw rubbish on the ground and stack between thick layers of dry branches of trees, sweepings, wastage of cotton, cowdung cakes, and chips of fuel and fire them, removing the articles from the kiln on the second or third day or a month passes before they remove the articles from it. Kilns are of two kinds, one kind of kiln is that made of earth and the other built of chunam. To prepare a *bhati* costs them from a few annas to a couple of rupees or more to make it ready. Kumbhars get clay from the neighbouring fields, pond-beds, hills or village site for their use and have to pay for the same at the rate of from two to five Rupees for five months use of it. The earth is of two kinds, namely *godi* or unsaline and *khari* or saline earth. The earth obtained from fields and hills is called *godi mati* or unsaline earth and that obtained from the fields situated near the sea is called *khari mati* or saline earth. On bringing earth to their houses the potters sit in the first instance to pick out from it stones mixed up with it while digging it out. Then they mix ashes and horse-dung with earth, wet it and knead it well under their feet before using. When it is sufficiently trodden under their feet they render it into balls and while so doing they again pick out the small stones that may happen to come across. After this the balls are made into large flat squares by means of the wheel. These squares are reduced to the required thinness by holding inside the wheel a round implement called *ghadi* also by means of another kind of implement called *chapti* which has behind it a handle and in front a flat wooden square. A potter can in this way shape in a day, two large pots or *madhis*.

The principal implements used by potters are the *chakra* or wheel, a bat shaped piece of wood called *chapti* or *phala* and a round stone called *ghadi* or *gunda*. Potters are known also to make moulds for making bricks with. These moulds

are wooden ones. Though their appliances are simple they turn out good serviceable wares, making small and large vessels and jars for storing grain and water; and cooking and dining pots and pans, tiles, bricks and vessels of different sizes and shapes. The names of some of the articles are:—*Kaol hon*, or tiles; *vita* or bricks; *kundi* or flower pots; *ranjans* or jars for storing grain; platters or *joglis*; *ghagari* or water vessels; *shegdi* or chafing dishes; *pan-tavans* or vessels for heating water; *paral* or large jars for storing grain or water; small pots such as *tavis*, *madkis*, *deres*; children's toys such as *ghode* or horses; *hati* or elephants; *jati* or grinding hand mills; *dive* or dolls with light burners over their heads; and light burners or *kodi*, *khuje* or water jugs; *bondli* or covers and figures of men and animals and images of gods and goddesses; and colour them red, green, yellow and white. They sell their wares either at their houses, hawk about the town or the nearest market. All buy them, their prices varying from a pice to a rupee or more. They stop work on holidays such as *Sankrat*, *Nagpanchmi*, *Diwali*, New year's day, and on *Anavasya* or No Moon. The men work from early morn till noon, then after a meal and a little rest, they begin again, and go on working till evening. They are helped in their work by their women who make hearths of sorts such as a *mangala*, *vail*, and *chul*. Boys of ten and over help a little in the work also.

Artizans swear by their tools the means of earning their livelihood. A Kumbhar swears by his wheel and this oath to a Kumbhar is serious, and binding. If a woman puts a chatty on the fire to heat the water, she must herself take it off, or she gets a weeping daughter-in-law. A potter is an unlucky omen on journey, but clay lucky omen at the time of starting on journey. To buy a pot on a Wednesday, Saturday or No Moon or *Anavasya* is not lucky. To break a pot over a dispute is the end of it. To swear to see a person's face no more is to dash an earthen chatty on the ground, meaning that the one is dead to the other.

The potters say that their trade has become slack and the cause of this slackness is they say the dearth or *dushkai* which has lately taken place. The dearth brought to Bombay many potters from other places who carry on their business here, and since which time the Bombay Kumbhars have less business, and hence the slackness. The original Kumbhars of Bombay therefore do business enough only to meet their daily wants and not more. Besides this they think that by carrying on their profession thousands of lives are lost and that the sin occasioned thereby lies at their door. They also think that the penalty of that sin is paid in any of their customers failing to pay off their dues to them and also their articles of merchandise are stolen a way and many broken. Again the customers and constituents of the Bombay Kumbhars ask for their articles at cheaper rates. The potters do not therefore take encouragement to manufacture their wares to a large extent. People want to have things at very cheap rates, at which rates the Kumbhars can ill afford to supply their customers with things largely. Besides large capital is required to help the preparation of articles to a considerable extent. This the Kumbhars have not. Those of them that do command money consequently prepare their wares at a quarter of an anna less rate than their less favoured castemen. The latter class of people have therefore sustained loss in their business. This is what the potters say.

The Gujaráthis deny it, but the Maráthi, Lingáit and other Kumbhárs say that they suffer much from the attacks of evil spirits. The Marathi Kumbhárs perform a ceremony called the *Kumbhár kriya* when a Maráthi dies, the following is the account, and the sermon he preaches at the time.

A bad death is that which a person meets with at the hands of a Chandál; 2, by a person drowning himself; 3, that which is caused by the bite of a snake; 4, or by the sting of any other venomous animal; 5, which is caused by fire; 6, or by the curse of a Sádhu; 7, which is caused by a person being

torn to pieces by ferocious animals ; 8, or by his being cut to pieces while running away from a battle-field ; 9, which is caused by a poisonous substance being administered to him ; 10, or by his being cut to pieces with a sharp instrument ; 11, which is caused by being murdered by a band of robbers with a noose ; 12, which is caused by a sudden death, the effect of some fatal disease ; 13, which is caused by a blast of wind ; 14, or which occurs while a person is asleep on a cot. All these are considered bad deaths. For a woman to die ; 15, during her monthly sickness ; or during 16, her confinement, it is so bad, and such deaths are not counted among good deaths. So is also the death caused ; 17, by the fall of a tree on a person ; and the death, 18 of a person for whom no *sanskárs* are performed either at the time of his demise or thereafter comes under the same category.

The following are some of the distinguishing characteristics of sinful persons :—They hold heterodox opinions ; 2, cause the death of a saint ; 3, steal gold ; 4, indulge in spirituous liquors ; 5, commit adultery with the wives of spiritual teachers ; 6, or incest with their own mothers ; 7, associate with wicked persons ; 8, commit adultery with male strangers ; 9 adulteresses ; 10, seduce other persons wives ; 11, commit murder by dangerous weapons ; 12, set fire to other persons dwellings ; 13, administer poison ; 14, commit fraud in the business entrusted to them ; and 15, slander the Vedas and the Brahmans. The dead bodies of all these persons should be carried by the Shudras to the place of cremation and burnt by them. Obsequial rite of breaking the water pot after the body is completely burnt should not be performed in the case of such persons. Before carrying their bodies to the place of cremation they must be suffered to bask in the burning sun, and otherwise treated with contempt. After having done so their bearers should purify themselves and their whole families, for the stigma attaches not only to them but also to their families.

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An Agnihotra or a maintainer of the sacred fire who has fallen from his position should not have his body burnt with the fire sanctified by Shrutis or Smritis. His bier should not be thrown into water or where four roads meet. His utensils should be thrown into the fire and his corpse into a river. If his body is at all burnt, the fire with which it was so burnt should be consecrated and should not be used for other purposes, neither should *mantras* be repeated when setting fire to it or after it has been burnt. It should be burnt like an ordinary piece of firewood. After burning it in the manner told above, a gift of cows to Brahmans by way of expiating guilt with a particular sacrifice should be made. After this his bones should be collected and again burnt with the repetition of the proper *mantras*. If his wife should be chaste and dutiful and has maintained the sacred fire, then his funeral obsequies should be performed with that fire. I have told you this about one who has fallen by his own wicked deeds. Mourning should be observed for only three days in the case of one who though pure has by reason of old age become weak in intellect or prostrate in mind by reason of frightful actions and in that state committed suicide by throwing himself head-long from the summits of a high mountain down into a deep abyss below or by burning himself alive or by fasting or by drowning himself in water or in any other way. He who abandons his parents and becomes a subject of severe criticism or who is afflicted by that dire disease, leprosy, should kindle a fire and throw himself into it or kill himself by fasting or by drowning or by precipitating from the summit of a hill or he may go into a far off country and there let himself fall from the snowy summit of a high mountain, or he may mount the fig tree at Prayag, and thence jump into the holy water by which means he will attain the celestial body and ascend into heaven. This kind of death neither the Vedas nor the wise term suicide, and is certainly not blameable. One who is desirous of dying in Prayag or who fearlessly throws him-

self into the river at its confluence and becomes disembodied attains certainly the celestial body ; again one who dies in battle, lives in the heavens in full enjoyment for six *lacs* of years. One thousand years of enjoyment in the heavens is assigned to him who received the gift of a cow. Eleven thousand years of enjoyment is destined for him who drowns himself in water and sixteen thousand years of enjoyment for him who precipitates himself from the summit of a mountain. But it must be remembered that eternal abstraction is obtained by him alone who dies observing fasts. Suffice it to say for such as have died a bad death that their sons should first make penance for their fathers sins and then perform the funeral rites in the manner prescribed in the Shastras. Should a person die in a foreign land and his death become known on any day before the tenth, the mourning arising from such a death lasts for only the remaining days out of the ten. If it should become known in the next three months, the mourning should last only for three days. If within the next seven months, the mourning should be observed for one night and two days or two nights and one day. If it becomes known within nine months, the mourning should last for one day only and if it becomes known beyond that time mere oblivion frees a person from his mourning. To whatever caste a deceased person may belong his father, mother, and wife, or if the deceased be a woman, her husband should observe mourning for ten days. The observance of mourning for shorter period absolves itself in a longer one attending either a death or a birth.

Now listen to the funeral rites performed upon an effigy of a defunct whose corpse is missing or one who dies in a distant land and his corpse remains unburnt. An excellent effigy of a sacrificial grass and three hundred and sixty leaves of *Butea frondosa* should be placed upon the hide of a black antelope, forty for the head, ten for the neck, twenty for the chest, twenty for the stomach, fifty for the shoulders, and ten for the fingers, knees and thighs. One hundred

pieces of firewood should be brought of which thirty should be placed for the hips, one for each toe and ten for the private part. For the forehead should be placed a cocoanut and for the sinciput a long white gourd. In the mouth should be put five precious gems and a plantain for the tongue. Two *couri* shells should be placed for the eyes, and for the skull a melon. For the ears a blade of the *tod* palm, and for the hair the tender shoots of the Indian fig or *vad* tree. The tender stalks of the lotuses should be used for the intestines; the earth for the marrow of the flesh and semen and yellow or pigment for the semen; quicksilver for seminal fluid. Brass supplies the place of excrement; the barley flour of flesh and the sesamum seed flour cements the joints. Honey supplies the place of blood and the deers skin, human skin. The small red and black berry seed should be set up for nipples and the lotus for the navel. The brinjal should occupy the place of scrotum and a carrot that of penis. A silk thread should be laid over it for a covering and a sacred thread. Water in which the Shaligram is dipped should be sprinkled over the whole. A piece of gold should be put into the mouth and his breast plastered with *gopichandan*. The body should be purified by sprinkling over it water with the leaves of the holy basil, sacred grass, sesamum seed and the five products of the cow. The image should then be worshipped, purifying it from any defilement, by pouring over it the holy water in which Shaligram is dipped and by the repetition of the mantras. Eight gifts of sesamum seed should be made in the name of Vishnu. After this the image should be set fire to. The names of the ten medical herbs are:—1 *Kustamasi*; 2, *Haridra*; 3, *Dravya*; 4, *Chandan*; 5, *Muras-haileya*; 6, *Vacha*; 7, *Champak*; 8, *Musta*; 9, *Ramaniya*; and 10, *Sarvoshadhi*. If a person went to a foreign country and is not heard of for the space of twelve years, his obsequies may be performed; or they may be performed on the day on which the news of his death is received. If no month is known,

it may be taken as having happened in *Magh* or *Bhadrapad* and in the ignorance of the fortnight, the second fortnight, of the month should be taken, while from among the lunar days, the eighth, the eleventh, or the thirtieth should be taken for the purpose of the obsequies. The anniversary of the death should be performed on that day of the year on which he may have left his home. Over the form all the funeral obsequies should be performed and the eight gifts made. The rite of *Vrashotsar* for persons other than parents should be performed after the three nights have passed away and for the father it should be performed on the eleventh day.

Those who have died a bad death can be saved by means of the performance of *Narayan Bali*, the process of which is as follows :—One who causes the death of a cow, or of a Brahman, or renounces his religion should be considered as having fallen from virtue or abandoned his caste and his funeral rites should be performed after a year from the day of his death by way of *Narayan Bali* rite. But our life being uncertain this rite should be performed without delay in the first or second fortnight of the lunar month, on the fifth or eleventh date or on the twenty-second *nakshatra* or lunar asterism. It should, however, be borne in mind that the proper day for *Narayan Bali* is the eleventh day after death. Learned Brahmans should be called in and five water pots should be consecrated in the names of Brahma, Vishnu, Shiva, Yama and the soul of the deceased. The pots should be partially filled with water, and in each should be thrown blades of the bent grass, tufts of *sarvosadhi*, sandal paste, and golden images of the particular gods. The pots should then be placed on rice grains and sesamum seed and adorned with clothes. The sacrificial fire should be lit and oblation offered in the name of Vishnu. Ten rice balls should be made and placed upon the pots. The offering should be made reverentially, repeating the name of the deceased and his *gotra*. While offering the balls a person should sit facing the south and spread on the ground before himself a handful of sacrificial grass. On the grass,

should be placed the balls touched with clarified butter, honey and sesamum should be thrown over the balls and a ladle full of water sprinkled over them. After this the balls should be thrown into a river or into the sea, with a prayer that the gods Brahma, Vishnu, or the Lord of Kailas and the Lord of the Dead, accompanied by all his retinue of soldiers may take the balls to the dead, and save him from hunger. Brahmans should be feasted on dishes prepared from clarified butter, sugar and honey. At night you should sit in front of the pots, keep awake the whole night and pass it in prayers to Vishnu. On the following day five Brahmans should be invited and worshipped at midnight. Then Brahma and the other gods should be worshipped in the prescribed form and five *shradhas* be performed as on the eleventh day. During the performance of the funeral rites, the name of the deceased and the date of his death should be uttered. The five *shradhas* in honour of Brahma, and other gods should be performed at one and the same time, but only with this difference that the rites which relate to the gods should be performed with the sacred thread across the right shoulder and those that relate to the names of the dead with the same across the left shoulder. The soul of the dead person attains a high place in the heavens when water in which basil leaves are dipped, sesamum seed thrown, and water from couch shell is poured, is thrown over the rice ball. The officiating priest and the other Brahmans present should plentifully pour water mixed with sesamum seed over the balls of rice assigned for the dead, repeating the prayer, 'May the water mixed with sesamum reach the dead, O Thou Eternal, the two-eyed Lord Vishnu who art for ever seated in the heavens, holding a couch-shell, the discus and mace, May the dead attain absolution through Thy favour.' After the prayer, money should be given plentifully to the Brahmans and they should be dismissed thus satisfied. The mourner should bathe and worship Vishnu. All the relations should be asked to dine when the chief dish should be of rice, sugar and milk, and thus the satisfactory

consummation of the funeral rites should be effected. The five lunar mansions beginning with Danistha are productive of disgraceful condition both to the dead and the survivors here and therefore the evil effects derived therefrom should be at once removed. Five images should be neatly made of the sacred grass and wound round with bits of thread. They should be daubed with barley paste and burnt. One image representing the bearer of the corpse should be placed upon the head of the deceased ; another representing the friend of the deceased should be set on his eyes ; the third representing the protector should be placed on his left side ; the fourth representing the protector of the place of his death on his navel ; and the fifth representing the soul of the deceased should be placed at his feet. The different oblations of clarified butter should be offered thrice in the mouth, uttering a particular *mantra*. At the end of the mourning propitiatory rites should be performed, and a gold image of lunar mansions should be made and worshipped. Gifts should be made of a bell-metal pot filled with oil, a gold pot, a leaf-cup full of *udid* pulse, so also a leaf cup full of sesamum seed, a cow, clarified butter weighing one hundred *pale* and money gifts should be made in abundance by which means the evil effects are warded off. Five black pots filled with water and the *saroshadi* should be placed upon a heap of the *udid* pulse and covered with cocoanuts. Over the cocoanuts should be placed gold image wrapt up in cloth. The whole should be worshipped and gifts made to Brahmans. During the five lunar mansions one should not cohabit, nor store up grass, or fuel, nor set out on a journey. The *mantras* of these five lunar mansions are numerous but they should be repeated as distinctly as possible to make the intelligent audience understand them. Auspicous works begun during these five mansions produce evil effects. But the ceremonies on behalf of the dead performed during the *Panchaks*, give a seat to the deceased in the heavens, and his family becomes happy on earth. The son of the deceased, who has died from snake bite, should worship

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a snake on the fifth of the light half of the month. He should fast on that day or at least abstain from food during the day and at night dine. A snake should be made of flour every month and worshipped and feast of sugared milk and rice given to the Brahmans. The several names of the snakes are:—*Vasuki, Ananta, Shankha, Padma, Vikhyat, Ashvatar, Dhritarastra, Kadrujat, Káluja, Shunkhpal, Takshat, Kapil, and Shesha*. At the end of the year, gold images of a cow and a snake should be made and presented to Brahmans with all the necessary accompaniments. By the performance of the Narayan Bali, the dead attains an excellent place in the heavens. On the fifth of the bright fortnight of the other months, such as worship should be performed with plenty of flowers of different colours whereby the snakes are satisfied and the progenitors attain the highest seat in the heavens. The deified progenitors of men are delighted when the rites mentioned above are performed.

Now about the funeral ceremony performed through a potter or Kumbhar and called the *Kumbhar-Kriya*. At one time there lived at Hastinapur the present Delhi, a King of the name of Pandu, who when he died all the eleven ceremonies attendant on the death of a Hindu King, usually performed in twelve days from the date of death, to obtain for him admittance into heaven, were performed, yet his soul did not get into heaven but remained in the form of a *shila* or slab stone outside the gate thereof. This circumstance was communicated to his sons, the Pach-Pandavs by the saint Narad-Muni on his return to Hastanapur from Benares. The Pandavs then asked the Muni to tell them what they should do so as to enable their father to attain heaven or *Kailas*. On this the Muni replied that a certain pot or *Kumhha* made by Shiva who himself was a great potter was visible on the Mount Meru, like which one was made at Hastanapur and worshipped and Pandu went to heaven. The worship of the earthen pot or *kumbha* requires sandal paste, rice grains, and the *jasvand* flower which exists on the

head or hood of Shesha or the great snake or serpent ; a flying bird ; a Kapila or cow of an entirely black colour. The presence of Narad Muni on the occasion is likewise essential. Further a small branch with leaves of a mango-tree and a couple of cocoanuts and an earthen pot from a Kumbhar or potter is required to complete the requisites of the ceremony. Having collected all the above things and having also secured the presence of Narad-Muni, Arjun a son of the deceased King Pandu named above went to the house of a Kumbhar to call him when the Kumbhar said that his daughter named Yama-kanya had gone out to play. He therefore cut off two branches of *vine* of turmeric. He then caused the entrails of a cow to be taken out of the belly of a cow by a Mahar and after the Mahar had dried the same in the sun, brought it to the Kumbhar. The Kumbhar tanned the same by means of the branches of the turmeric *vine*. He then bore seven holes to each of those two branches. He then got hold of the aforenamed Yama-Kanya. Five Kumbhars took her to the house of the Pandavs, the five sons of the deceased King their father. They then cowdunged a certain piece of ground traced thereon rice flour square and placed in the middle of the tracing a low wooden stool, over which they laid a *sher* and a quarter of rice grains. Near it they placed a doll made of wheaten flour to represent the deceased and before it they placed twenty-five *vile* of betel-leaves and the earthen pot they had brought from the Kumbhar. Over the mouth of the pot they placed a cocoanut with its tail upwards and over the tail they stuck up a flower of the *jasvant* plant and raised over the whole a canopy or *mandap* and covered the top with a cloth. In the centre of this cloth they tied a small piece of stone and from the stone a garland of flowers of five different colours was suspended over the cocoanut. At the lower end of this garland a betel leaf was tied. A lighted lamp waved before the *Kumbha*, incense burnt before it and food offered. The five brothers prostrated themselves before

the pot. After which the great Kumbhar Shiva took a *dak* or drum, a pair of metal cups or *tal* and a *mridung* or drum and preached a sermon or *katha* on the subject of death.

Now after a *mand* or canopy is raised and worship performed and while the Kumbhar preaches as above and while preaching, sings to the accompaniment of music, such as a *dak*, *mridung* and *tal*, a member of the family of the deceased, such as a father, mother, brother, sister, son or any other near relation gets under the influence of the spirit of the deceased and handles the garland. Then to be satisfied that the person possessed is truly possessed with the spirit of the dead, about five flowers are thrown before him and he is asked to give proof as to the truthfulness of his statement. A stranger who may then be present is then asked to keep in view one of the flowers. If the person under influence gave the flower so kept in view by the stranger, the statement made by him for the deceased is relied upon. The Kumbhar then asks the person thus :—‘Friend, how did you die.’ Then the deceased person answers by the mouth of the person under influence, ‘I died a natural death.’ In the event of his death having been brought about maliciously by any one, the deceased replies accordingly and sometimes the name of his murderer. The Kumbhar then further asks the deceased through the person under influence ‘Have you deposited your money with any one, or have you any one who is indebted to you.’ If the deceased may have deposited his money with any one or if he may have any one indebted to him he mentions the names of the person concerned. If not he states so. After that the influence of the spirit subsides and the person who was under it comes to himself.

After the influence has gone, people of the caste who may be there present offer water to the dough doll. The assembly then take their meals. If this ceremony be connected with a Maratha family and if it be performed in the house of a Maratha the Kumbhar also dines there. After the dinner is

over all the caste people there present give to the Kumbhar a piece each to be dispatched to the deceased that he might give the same to their departed relatives, to enable them to make purchases on their journey. The copper becomes the property of the Kumbhar, and he keeps it to himself. The canopy or *mand* is then broken and taken to the sea. A relation or two of the deceased in connection with whom the *mand* may have been set up accompany the procession and drown the canopy into the sea. On their return from the sea they dispatch the Kumbhar paying him four annas by way of renumerating him for his services. By the performance of this ceremony the deceased, it is believed does not become an evil spirit, *Dar*, *Jakhin*, or *Lasad*, but goes to heaven. Shiva himself did not reach heaven but remained a *shila* or stone outside the gates of heaven. Shiva himself was a potter or Kumbhar and hence his wallowing in mud. When this ceremony of Kumbhar-kriya was performed over him then only he went to heaven.

This is a favourite *Kriya* of the Marathas. It is performed on the twelfth day of the death of a person, either at day time or at night. The practice of performing it obtains among the Telis, Kunbis, Marathas, Bhandaris, Shenvis, Mahar's, Chambhars, Kumbhars Agris, Dhobis and Kharvis.



THE NASIKET AKHYAN.

(ABRIDGED EDITION)

“ उठा उठा जागा जागा भय आळे मोठे
पंहरीवाचूनी दुजा ठाब नाहि कोठे ॥
आजा मेला पणजा मेला वाप मसणा गेला
देखत देखत नातु होता तोही पीसा झाला ॥
संतसंग धरा तुझ्याही हरीभजन करा
पाठीं लांगला काळ दात सातो करकरा ॥
वाप रखमा देवीवर विडलासौं शरण
हरीस्मरण करील याचें चुक्रेल जन्ममरण ॥ ”

Bombay,

PRINTED AT THE
FAMILY PRINTING PRESS.

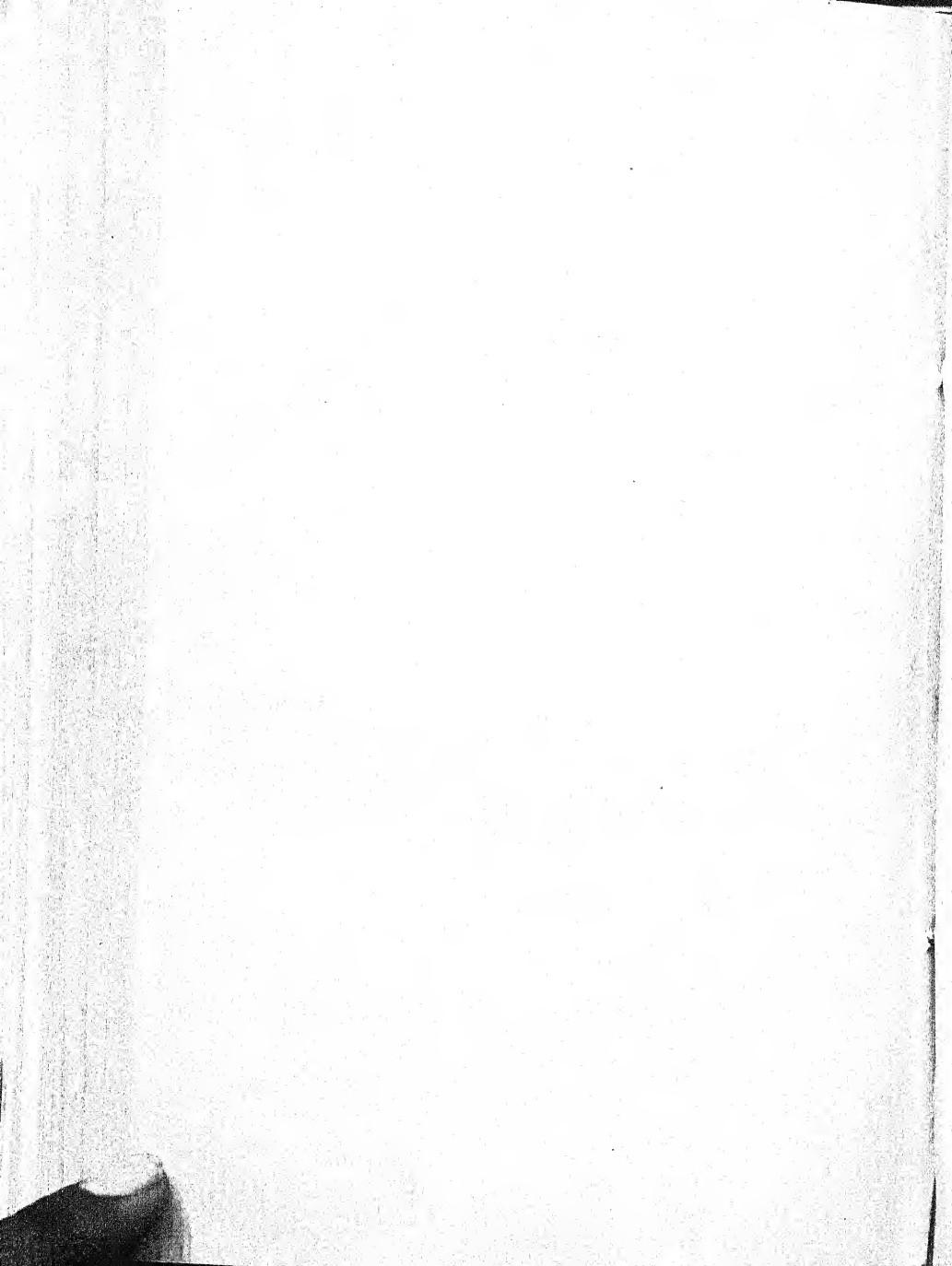


In Memory of
BAJIRAO TATIA RAOJI RANJIT.

THE GREAT HINDU LEXICO-GRAPHER,
WHO KNEW NO LESS THAN
EIGHTEEN DIFFERENT LANGUAGES.

BY HIS FRIEND
WHO FEELS FOR HIS UNTIMELY LOSS THE MORE SO, AS
HE FELL A VICTIM TO
THE DIREFUL PLAGUE OF 1897.

By
K. RAGHUNATHJI.

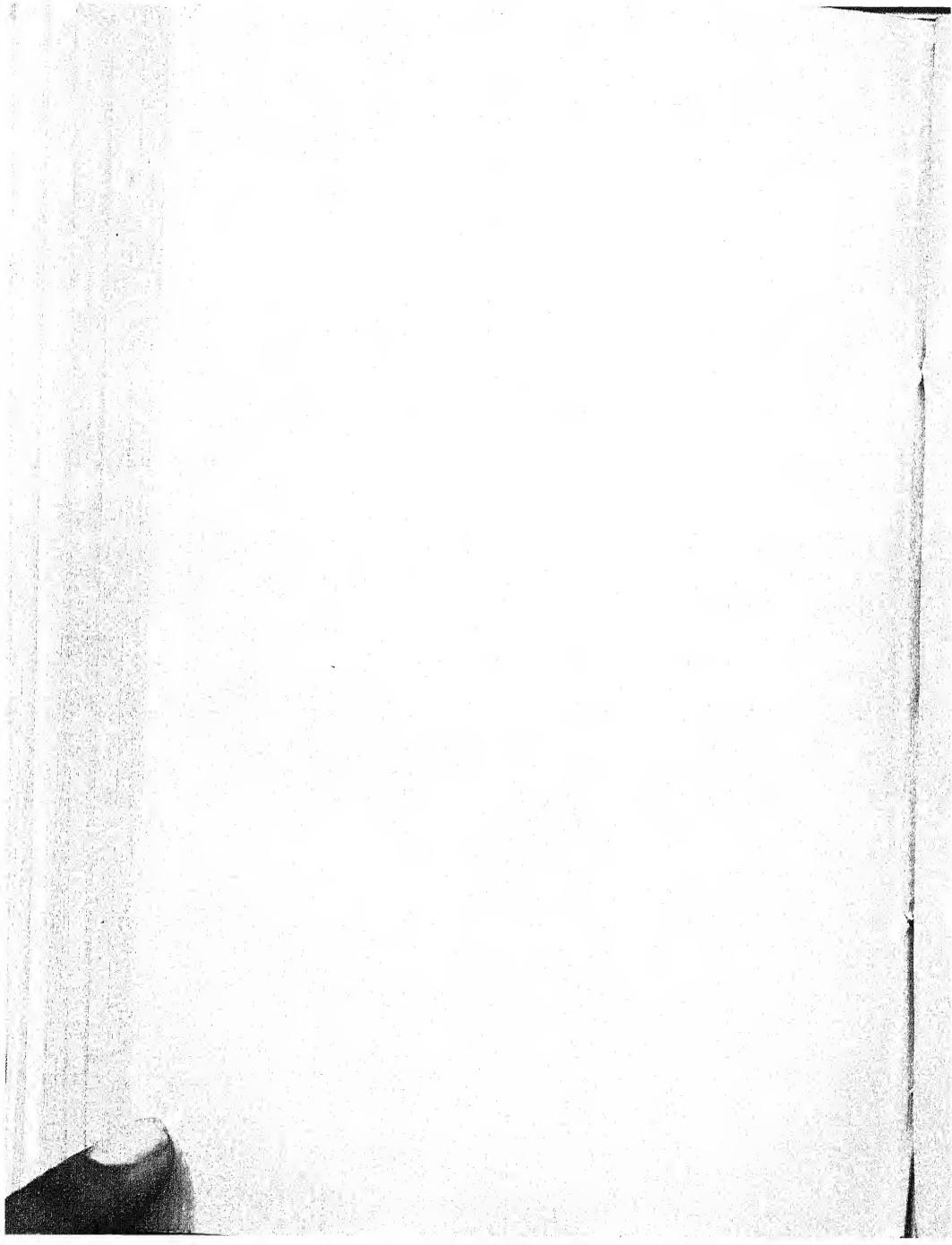


INTRODUCTORY NOTE.

Rao Saheb Vasudev Jagannathji, Nanis Naranjanji Esq., J. P., and Balkrishna Vasudevji Esq., J. P. at my request, consented to pay the printing charges of this brochure, for which I am greatly thankful to them.

K. RAGHUNATHJI

17-6-97.



THE NASIKET AKHYAN.

THE listening of the Purans or old writings is one of the chief religious exercises of Hindu laymen and laywomen in Bombay, and the object of the Nasiket Akhyan is to impress the need for moral and religious conduct during existence as a human being. Human life is a gift and an opportunity. Take advantage of it, act justly and soberly, the reward is the happiness of heaven; pervert the gift, live unholy, unjust, unclean lives, the reward is the horror of hell. This kernel is in Indian box fashion enclosed in tale within tale each told with an extreme and at times picturesque minuteness which cannot here be imitated. All that can be offered is a brief summary.

King Janmejaya of Hastinapur near the modern Delhi, a brave kind and religious ruler surrounded by Brahmans and holy men, asked Vaisympayan his most learned guest to tell a tale which men, spirits and gods would alike hold sacred. No tale replied the sage is so sacred as the tale of the holy Událak the son of Brahma. Událak for thousands of years performed austerities and worship, living in a holy place rich in inspired birds and in healing plants and trees. Many holy men visited Událak to see his austerities and also because the quiet beauty of his lodge on the holy Ganges kept far off even the thought of sin. One day a company of Seers or Rishis arrived. Událak was overjoyed. Worshiping he stood before them saying

the need of austerities is over. By the sight of your holy feet I am altogether pure. Pippalayan the leader of the Seers replied, Událak the fame of your austerities is world wide. We have heard of them and find them worthy of their fame. But where in your home is the wife? Where is the child? Do not all the Vedas and other scriptures teach that the state of the householder is specially holy. Without offspring man is hateful alike to the gods and the fathers, without a wife, without a son, your austerities are vain. Událak replied Great Seer tempt me not. Nothing is so fatal to austerities and merit as a wife. True, answered Pippalayan and equally true without offspring is no merit. The Seers left. Událak returned to his devotions. But the need of offspring burdened his mind. A womans form blotted out every thing holy. Whose daughter can I ask for my wife he thought and was perplexed. I will seek Brahmadev. By the virtue of his austerities where Událak wished to be there he was. He was in Satyalok the world of Truth the abode of Brahmadev; where though it is always spring the trees are covered with flowers and with fruit; where from every house rise the sounds of the Veda; where the singing of birds is the hymning of the Almighty. Událak made his reverence before the gem spangled throne of Brahmadev. The god received him with favour and asked why he had come. Pippalayan Rishi, said Událak came to my lodge and said without offspring penance is vain. These words have puzzled my mind and robbed me of peace. I come as a suppliant, aid me. Brahmadev replied. The words of the Rishi are true. You must first have a son and then a wife. These words were hard to Událak. To have first a son and after that a wife how can these things

be. The God knew Událaks thoughts. Trust in me Událak he said. No words of mine were ever false. Událak returned to his lodge. Night and day he worshipped Shankar. One day by the brink of the Ganges grieving over the hard saying of the God Událak dropped a tear. As it fell he caught it in a lotus bud, tied the bud with sacred grass and laid it in the stream. Further down the Ganges king Raghu ruled the famous city of Oudh. His beautiful daughter Chandraprabha bathing in the Ganges saw a golden lotus floating by. She caught the flower and drank its sweet perfume. After a few months she became pregnant and her parents enraged at their daughters disgrace had her carried away and left in a deep forest. The weeping and wailing of the deserted Chandraprabha reached the ears of a Saint. He took pity on her and brought her to his lodge. Other holy men lived near. Chandraprabha told them her tale and passed her time in devotion and in the service of sages. One day Chandraprabha fell asleep and breathing heavily a babe fell from her nostril. Surely said the sages this Násiket or Noseborn is some God whose fame will fill the world. Chandraprabha took no comfort from the sages prophesy. She continued her devotion and penance. At times the babe cried loudly and could not be quieted. You are an evil child said Chandraprabha. You are a curse some enemy has sent unto me. Through you has my life been ruined. You have made me a disgrace and a laughing stock. She took the child plaited a fan of grass laid the babe in the fan and left it in the river. She went home and renewed her devotion and penance. The babe floated down to where Událak was doing penance. Událak saw the child drew it out of the water and kept it in his lodge.

Seeing the child was fair and pondering the words of
Brahmadev he took the boy as his own. The boy
prospered. He learned the holy texts and served
Událak. Meanwhile shame at her cruelty to her babe
seized Chandraprabha. She wandered along the bank
of the river. But neither men, animals, nor trees had
seen her babe. One day Nasiket going to the river to
bathe heard a woman's weeping. He stood near her.
She knew him for her son and lavished kisses on his
lotus face and asked him where he lived. With my
father said the child the holiest and happiest of her-
mit's lodges. She said Nasiket you should no longer
live with this hermit but with your mother. Nasiket
said I will go to my father and ask his leave. The
hermit was pleased with the child's story. He said, Go
back to your mother and bring her here. The child
went. But the mother would not go at the bidding
of a stranger hermit. She told her whole story to the
child who told it to his father. The doings of God are
wonderful said Událak. Now I understand the words
first a son and then a wife. Událak sent the boy back
to his mother and many holy men started for Oudh. In
Oudh King Raghu treated the ascetics with the highest
honor. Událak asked the king for his daughter in
marriage. Raghu said anything I have is thine. A
daughter I have not. The seers explained Chandrapra-
bha was still alive. The father and mother were
overjoyed. The girl was brought in honour and
with the richest of gifts and the lavishest charity
was married to Událak. For several years the
three lived together in happiness at Událak's lodge.
Nasiket was a dutiful willing boy ready to help
his father by gathering holy grass and flowers. One
day Nasiket gathering flowers came into a lovely glade

with the sweetest flowers and the most tuneful birds. Nasiket sat and thought on God. In a moment he became one with Brahma. When he awoke more than a year had passed. He ran to his father and begged forgiveness. The father had suffered much from his sons absence. He was wroth. Wretch he cried, how came such a one as you into my family. Your careless disobedience has stopped my devotion. Neither sun, moon nor fathers are satisfied. This load of sin lies on your head and will sink you to hell. Hearing this curse Nasiket fell in a swoon. Událak full of shame sat weeping. Nasiket recovered. Father he said do not weep. With thy help I shall go to the kingdom of Yama and return both body and soul. But Událak groaned. How can you reach that dread kingdom and in hell how can you live. Grieve not said the boy. By your grace in this human body I shall go to Yama. He laid his head on Událaks feet and beseeching him and his mother not to mourn he started for Hell. On the way Nasiket's human body changed into a sun-like shape and repeating the name of Sadashiva he stood with deep respect before the throne of King Vaivasvat in Hell. Nasiket sang the praises of the king and gained his favour. He explained why he had come. And the king pleased with the devotion and obedience of the boy sent him with messengers to Chitragupta one of his viceroys. Chitragupta pleased with his tale showed Nasiket all his kingdom. Nasiket saw many strange and fearful sights and returned to Chitragupta. Chitragupta sent him to Yamadharma. Yamadharma also was friendly. He said when you return among your friends, warn them that those who do evil suffer in hell and those who do good rejoice in heaven. Nasiket prayed that he might now return and shorten the

mourning of his father and mother, Yama blessed the youth and said, you shall be happy for ever.

His parents feared the sight of Nasiket whose body shone like the body of a god. He told them to fear not and walking round both his father and his mother fell on his face at their feet and told them to fear not. The neighbour seers crowded in and admired the boy. Událok grieved blaming himself for cursing his son. Grieve not Father, said Nasiket. Dharmaraja has turned your curse into a blessing. I am immortal. Nasiket told all that had happened and how his journey had prospered. He lived in the lodge with his parents and all was joy and happiness.

The news that Nasiket had visited Hell and returned to life spread like wild fire. Seers crowded to Udalaks lodge to learn of this wonder. They sat round Nasiket and the boy after due reverence began. Holy Sages, he said, cursed by my Father I went to Hell body and soul thinking on Sadashiva. I bowed before the throne of the sun like Yama. Yama was pleased and sent me to Chitragupta that I might see the whole domain of Hell. The domain is wide spread filled with gardens and trees. Round the gem-spangled throne of Yama stand Seers and above float spirits, Gans, Gandharvas, Yakshas, Kinnars and Nags. The air is alive with banners and steamers. Hell is entered by four gates of vast height and breadth. Through the east gate enter the charitable, religious, and ascetic. The air with the music and singing of Seers and heavenly choristers. Through the north gate enter the believers in the Almighty, those who worship Sadashiv, the Lingam, the cow, the Brahman, all who are steady, religious, pure, fond of pilgrimages, hearers of Puraus, visitors of sacred streams, givers of charity. As they enter

* spirits sing their praises. Through the west gate enter
- the deserving, the truthful, the believers in scripture,
- the believers in Hari. Over their heads spirits wave
- evil scaring hair plumes. Through the south gate
- crowded on masses the impure, haters, of Scripture, of
- saints, of fathers, of gods. The path to the south
- gate lies through ghastly blackness. Over hills of soot

Yamas messengers drive the evil souls with half
smothered wailing and cries. Their bodies are torn by
the beaks of crows; snakes, scorpions and hornets
enter their mouths and eyes and sting them to mad-
ness. Even in their torments they rest not driven on
by the iron flails of the messengers of Yama. They
are laden with chains and crushed with weights and
flung in a forest full of lions, tigers, and bears. Next
to the forest lies the *rav rav* hell a land of bottomless
lakes of unbearable stenches crowded with the bodies
of the evil.. Next comes Kumbhipat boiling pools
blocked with bodies whose torment no words can tell.
Next the way crosses a barren waste thick with bushes
whose thorns pierce and gash more than sword blades.
Then comes the sea of pus with banks of excrement
where half choked bodies roll to and fro eaten of
worms. Then the evil pass through scorching fires
and bitter smoke haunted by fiends and demons. From
the fire they plunge into cold to whose shivering bone-
wracking tortures the iron flails of Yamas messengers
add woe upon woe. Next is the crossing of the huge
mountain of small flaming lion-mouthed evils that
scorch, cut and pierce the sinner. Who can tell the tor-
ments of Hell. Still those who enjoy the gift and the
chance of life open not their eyes and mend not their
ways.

* The Rishis ask who are the sinners that throng the

Southern Gate. Sages, said Nasiket, these are killers of cows, of Brahmans, of infants, of wives, of the old and infirm, of the fathers and mothers, procurers of abortion, adulterers, disobedient, ambitious, backbiters, unstable men who forsake the faith of their fathers, the jealous, the unclean and the untrue, movers of land marks, robbers, slayers of fig trees, pityless, friends of the impure, the pompous, the unbelieving, the slaggard, the blasphemer, the fornicator.

When the evil have passed through all those miseries they have still to appear before the throne of the dreadful Judge. Sages said Nasiket I saw Yama on his throne hedged round by advisers, Survars, Gandharvas and Rishis, glorified by austerities. Yama was huge in stature long armed, austere, in gem-crusted robes. In front of him was his buffalo with gleaming blood red eyes, surrounded by attendants, with clasped hand and millions of terrible giants. He ordered his servants to bring before him sinners to be judged. A hand cuffed sinner was brought. Notes of his life recorded by Chitragupta were read. Yama frowned on him. The attendants told him to confess and beat him with iron flails till he told all the good and the evil of his life. The Seers deliberated and told the king. The king passed sentence. The Boiling Hell. The sinner called for mercy, Fool said the sages You received the gift of life instead of using it well you gave your strength to lust. Against this evil you can show neither charity nor devotion. Take him to the torture of the boiling Hell said the king. At the memory of its torments the hairs on Nasikets body stood stiff with horror. Many other sinners followed the killers of cows, wife murderers, procurers of abortion, Chitragupta read aloud his notes, the seers decided, and

the king sentenced to the wrack, to the screws, to the sea of pus. Fornicators were cast naked into fire and the cutters of ears and noses were cast into a refuse pit to be eaten by rats. I saw said Nasiket, one baked with fire for speaking ill of his parents, one was forced to eat a dish of pus in life he had been a glutton leaving nothing for his wife and children. A babbler of secrets was slashed with sword sharp leaf blades. Mighty crows rend with their beaks the disbelievers in the old the starters of new feuds and whims. On the banks of the river of pus faithless wives are devoured by wild beasts. A Brahman sat in a refuse pit eaten of worms, in life he had eaten his meals unwashed and without prayers or offerings. The servants of Yama were sawing one man asunder. In life he had hated his parents and spent his strength in debaucherry. From all such torments said Nasiket the worshippers of God are free.

Who asked the Rishis were these servants of Yama. Whom none of the wicked were able to withstand. Sages, answered Nasiket, Yama's servants are giants of unconquerable strength and courage horrid to look at with long teeth, lolling red tongues, glaring blood shot eyes, hair standing on end and nails so sharp and pointed as to tear sinners to pieces. They run like the wind, they tire not, they fear not. Who can stand against them. They hang the sinners neck, hands, and feet with heavy chains, crush them with hammer blows and if they swoon from pain restore them to consciousness. I saw one lustful and unclean led to a red hot iron woman and forced to embrace her. One in a caldron of boiling oil down whose throat boiling oil was forced was a drunkard. Others wandered in a forest

stricken with leprosy these were the tormentors of the innocent and the snarers of deer.

One of the most awful sights of hell is a tree of fire from whose leaves sinners hang bound in chains and beaten with iron rods so that the sound rises as of a battle field. Others were dropped into burning pits or burried in heated sand. Wearied and faint they cried for mercy. But the servants of Yama hear not. They taunt the sufferers saying, why did you waste the gift of life. Why did you spend your life in vanity. You knew of heaven, you knew of hell. You were not ignorant that virtue, devotion, and charity would save you from the torments of king Yama. Why fed ye not the hungry, why gave ye not drink to the thirsty. Why did ye not entertain strangers. Why did ye offer no sacrifices to the Fathers and the Gods. You knew the scriptures and you paid them no heed. Rightly now are ye tormented. So taunting them the servants of Yama let loose on them the wicked serpents and scorpions.

Then said the Seers Yama is great and his guards are terrible. Still among the wicked are mighty kings and sturdy demons. Do they never strive against the power of Yama? They do strive, replied Nasiket. I saw a complaint made before Yama against an evil demon. He was a robber whose home was in the desert and in mountain caves. Bring this robber before me, Yama said to one of his most powerful servants. The servants went against the robber but returned to Yama their shoulders and arms broken. Oh king the demons have beaten us they said. We cannot stand before them. Then Yama was grieved. He called the great Kal Death or Time before him.

Oh Kal, he said, your arms are long. Bring before me this fierce demon. Kal arose, his hair stood on end, he gnashed with his teeth, from his eyes darted flames. Praising Mahesh, Kal started with a mighty army. Hell rung with the din of battle. Kal conquered and the demon was dragged before Yama in chains. Chitragupta read out the demons crimes. The demon was held fast by Yamas servants while vultures tore him to pieces. Truly Sages said Nasiket this evil ones life was vain. Since we know our life passes as a dream why cease we to worship the Almighty. All young and old fall before death. Why do not men take the means they know to save them from hell. Why do they not draw a line between what they should do and what they should not do. Why do they forget to fear God and walk in his ways.

What said the Seers is the lot of those who fear God and walk in his ways. Those whose life has been pure, said Nasiket, who daily showed good will to men, who shunned sin, and loved devotion they enter Yamas kingdom by the eastern gate singing praises to God. To them are given the best seats, the daintiest food and drinks, the richest clothes. They are decked with jewels, entertained with music and attended by the beautiful Apsaras, the heavenly maids. To this bliss go the givers of gold, of cows and of lands, clothed in eternally bright bodies which no disease can waste or age dim. Those who wish happiness should store virtue. Honouring the good, giving alms, entertaining strangers, remembering God and worshipping the Fathers. The pious who think of others as much as of themselves who are patient and forbearing and who worship Brahmans: the soldier or ruler who is skilful

in arms and is skilful in life, true, patient and merciful who guards and keeps his people and in times of danger freely offers his life: the trader who is devout, charitable, honest and merciful: the labourer who is respectful, obedient and religious: the Brahman who with scrupulous care performs all religious rites: all these gay with jewels pass shining to unending happiness.

When the pious reach heaven through the eastern gate they are welcomed by the singing of the heavenly minstrels. They are led to pleasant palaces rich in gold and jewels and waited on day and night by the servants of Yama: horses and elephants are in attendance on them and beautiful women are ready to serve them.

Nasiket, cried the Rishis tell us more of this heaven. Heaven replied Nasiket is exceedingly pleasing and peaceful. There flows over golden sand and among lovely guardian hills the sacred Pushpodak the drinking of whose waters gives health and happiness. On the banks gay with flowers and trees and full of singing birds of the brightest plumage, stately homes are prepared for the comfort of the pious. They bathe in the joyous river bask on the golden sands formed by cool breeze listening to the music of the heavenly choirs. Hunger and thirst come near them not. Neither care, sorrow, nor passion vexes them. They serve the Almighty for ever and sing his praises.

Nasiket said the Sages tell us more of the way by which the dead travel to hell. In their journey to hell said Nasiket the dead travel eight stages. First through a vast hilly forest full of sharp thorns and burnig sands. Only the givers of shoes and umbrellas pass unhurt. In

the second stage the path is strown with sharp swords blades. Only the givers of beds cross unhurt. Hot burning iron pillars fill the third stage a grievous torment to all passers except such as during their life time have made gifts of fields and wells. The fourth stage is a horror of burning blackness. Those who have burned lamps in the temples of the Gods pass it unharmed. The fifth stage lies through thunder lightening and black rain. Those alone pass who make presents of horses, chariots and cows. Next comes a sea stormy and evil to all who during life have made no gifts of land. The seventh stage lies through sand as hot as burning coal a torment to all but the pious and the free givers of charity. The last stage is the crossing of the Vaitarni broad and deep of blood and pus crowded with serpents. Those only cross who have given black cows; who have made pilgrimages; who have fed cows and Brahmans. Beyond the Vaitarni the righteous pass to happiness and the wicked are plunged in firepits and other miseries.

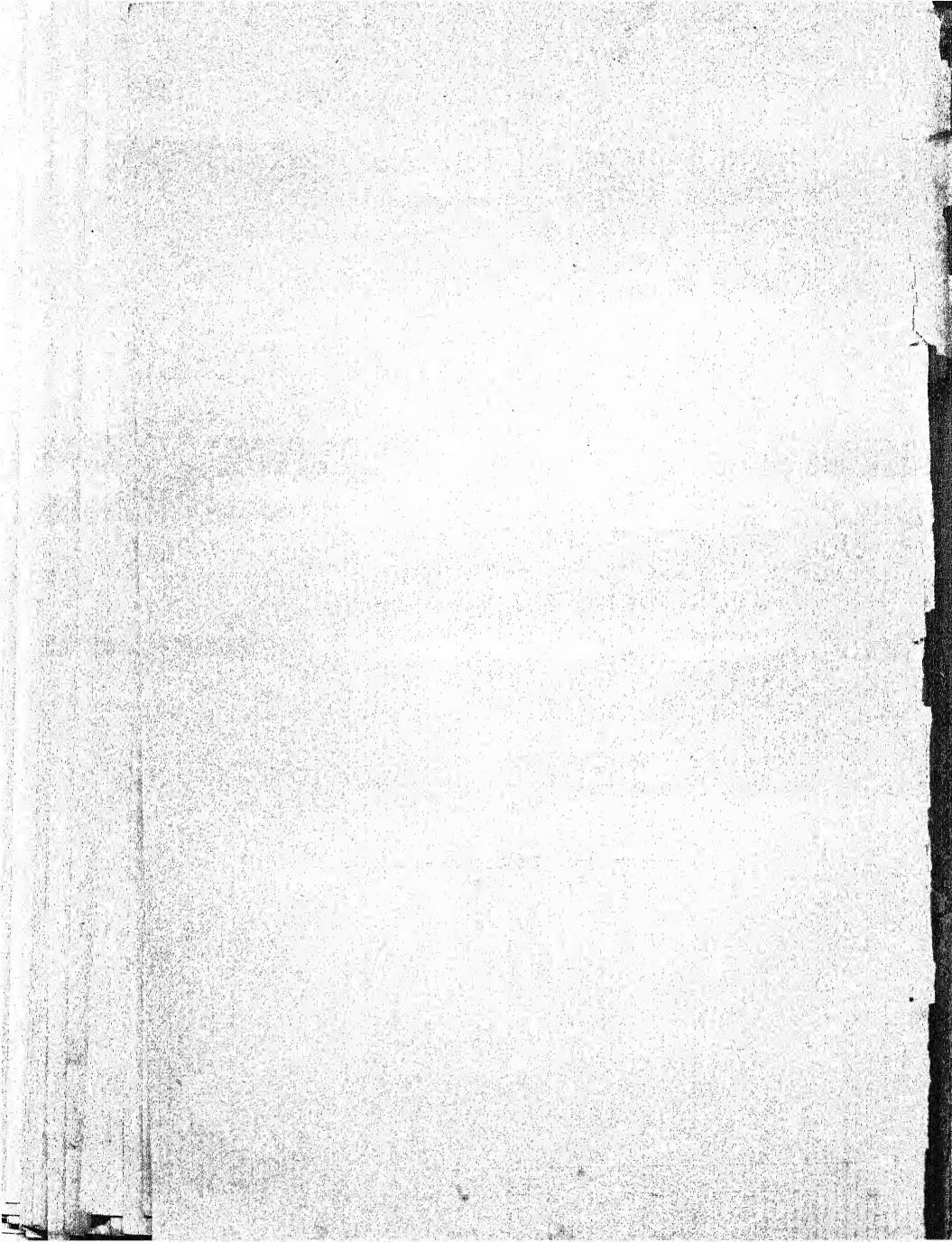
Nasiket said the sages, do all the dead however virtuous their life have to pass through those eight terrible stages. Not so replied Nasiket. To the virtuous the pious, the charitable whose good deeds are undimmed by selfishness in justice and uncleanness the after death journey is pleasant. The way lies along pure streams among fragrant fruitful trees, happy with singing birds. The just dead are full of joy. Round them sport bands of singers and dancers. They rest in inns feed on the choicest food and as they pass, sweet flowers fall on their heads dropped from the hands of the Gods. To them the after death way seems not long but short and easy.

Now we know said the Sages the way of the wicked to hell and the way of the righteous to heaven. Nasiket did you learn how at death it is settled whether the dead is to struggle through torments to hell or to pass through pleasures to heaven. Nasiket answered. The pious dead pass to heaven: the irreligious to hell. There are the signs which Yama has given his messengers by which to know the evil from the good. Those are good who are holy, true and hospitable, whose bodies are marked and whose houses are sprinkled by the five products of the cow, on whose walls are the ten incarnations: who mention the name of God in their hearts: whose brows are bright with holy earth and their bodies pure with the bath water of the Gods: who live by holy streams: who are careful to perform the six daily rites; who offer prayers: who hear the Scriptures: who wear rudrakaha beads; and are grey with ashes: those who are evil are known by these signs, falseness, faithlessness, reviling of the Scriptures and Brahmans, cruelty, life taking, wine drinking, thievishness, lust. Among the evil also come dealers in horses; faith breakers, forsakers of parents, wives, and children, fast breakers, flesh eaters, hunters whores, heretics, hypocrites and those ruled by their wives.

Nasiket said the Sages, where do the messengers of death live when they watch. Among the living whose life is holy, whose life is sinful, Nasiket replied, when they are on earth watching the conduct of the living the messengers of death lodge in houses where the women quarrel and move about with loose uncovered hair, breathing hoarsely in houses whose floors are unsmeared with cow-dung, whose gardens have no

sweet basil, where food is eaten carelessly and in broken dishes, in broken untidy houses, in houses where people scratch their heads with both hands where indigo cloth is stored or where gambling and fighting go on. Yamas messengers, also live in burning and burying places, in hollow trees, in dry wells, in empty houses, in liquor jars, in tanneries, in places where no holy people are found.

Hearing these words of Nasiket the Sages were astonished and they took themselves to austerities. This added Vaishyampayan is the end of the tale of Nasiket King Janmejaya. I have told you the tale seeing your devotion to the Gods. The hearers of the teaching of Nasiket gain great virtue. The hands of the readers are cleaned from sin. No evil star or evil spirit will vex them in life and death will not mar their everlasting well-being.

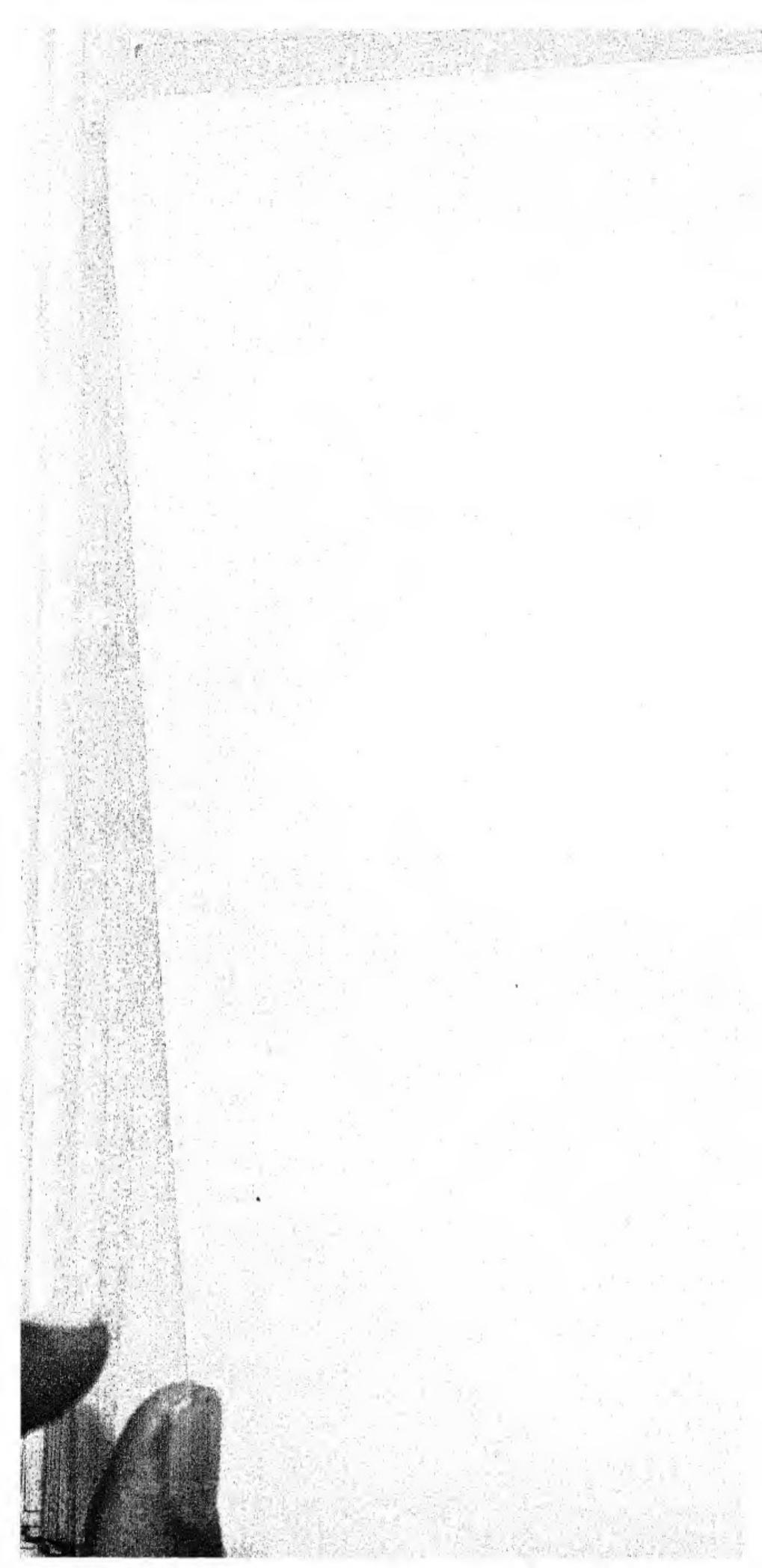


THE GAUR FESTIVAL.

BY
K. RAGHUNATHJI

AUTHOR OF
THE HINDU TEMPLES OF BOMBAY,
&c., &c., &c.

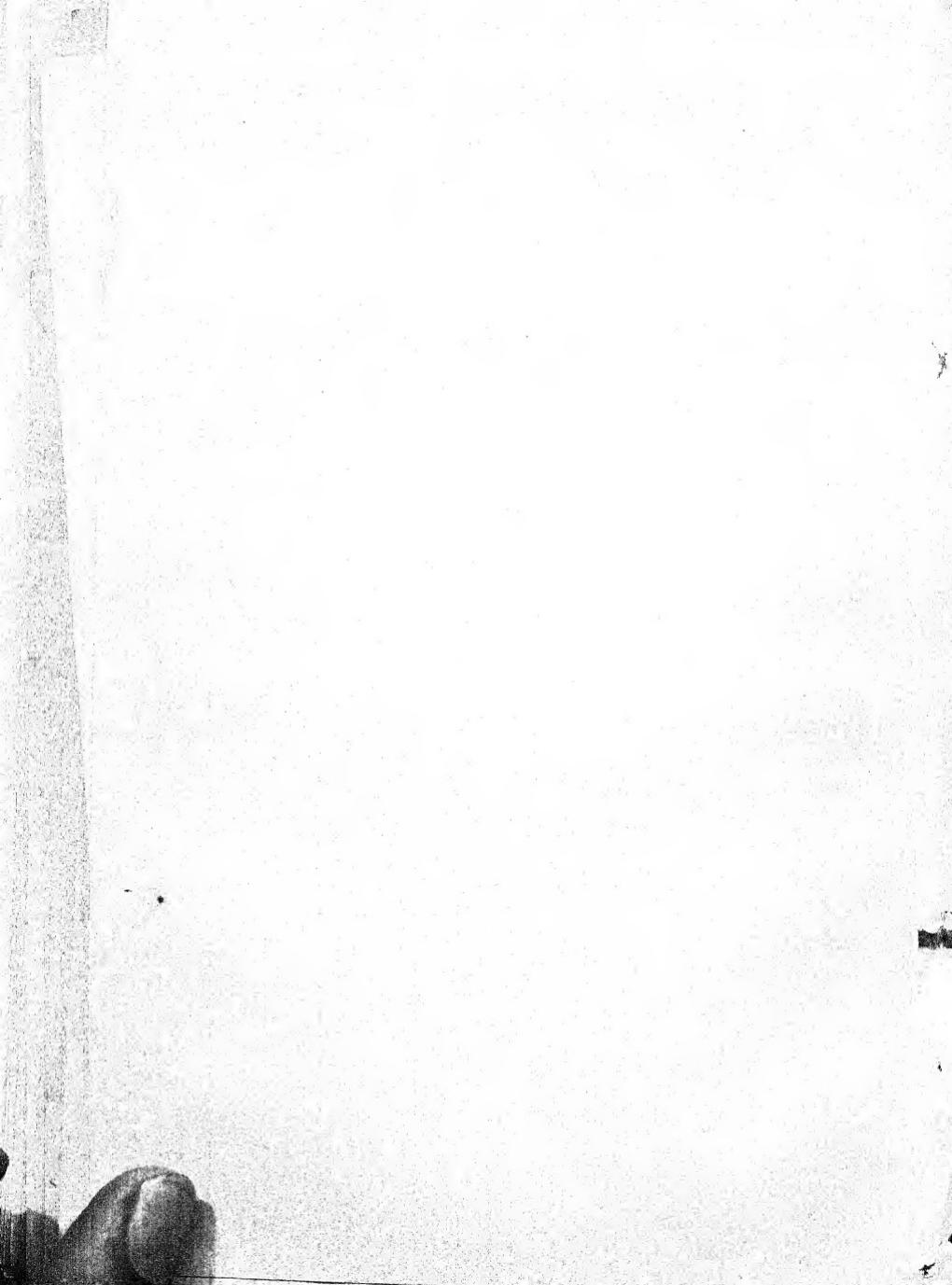
BOMBAY.
PRINTED AT THE
FAMILY PRINTING PRESS.



PREFACE.

This account of the Gauri festival as observed in Bombay was designed for publication in my History of the Bombay Hindu Temples ; but as it is impossible to publish the latter in a complete form for want of adequate public support, I have ventured to print it separately, with the earnest hope that the burden of financial responsibility in connection with it will not be suffered to rest exclusively on my shoulders. It is most important that our social and religious rites and ceremonies must be described, whereby we shall be doing great service to the cause of humanity and to the future historian of our country. Our country is changing, our social life is not certainly what it was fifty years ago, and possibly, in the next fifty years, we shall be wholly changed, the Gauri and Ganpati festivals being replaced by other institutions. The past shall fail to be recalled without the aid of printed histories and memoirs.

I have described but three Gauris, such as I had free access to. One of them is that worshipped at the house of my sister Akâbâi ; another is that set up at the house of my friend Mr. Harischandra Vithoba, and the third is that of my sister-in-law Ahilyâbâi who readily admitted European ladies and gentlemen to view it, caused male and female dances to be performed before the Gaur and showed them much cordiality and courtesy.



GAUR DAYS.

The Gaur days are among the leading yearly festivals of Bombay Maratha-speaking Hindus. Gaur is Parvati the spouse of Mahadev the mother of Ganpati. Four yearly festivals are held in Gauri's honour, I, The Chaitra Gauri ; II, The Mangala Gauri ; III, The Ganesh Gauri ; and IV, The Jesta Gauri. All these festivals are observed by Marathi speaking Hindus. To the Gujarathis they are either unknown or unimportant.

The festival to the *Chaitra* or March-April, Gaur begins on the third of Chaitra and lasts till the third of the following month, Vaishakh (April-May). Unlike the Gaur days during Ganpati's festival the Chaitra or Spring Gauri is not a continuous observance in any family. One family worships its Gaur on one and another family on another of the thirty festive days. On the day fixed female relations and friends are asked for *Halad-kunku*, that is turmeric and red powder rubbing. During the ceremony the younger girls amuse themselves and the elder women by playing, *phugdis*, *kombada*, *pingala*, *zimma*, and other games. Sometimes two, three or more families perform the *halad-kunku* ceremony at their houses on the same day. II. The Mangala Gauri is so called because it is held on the *Mangal-wars* or Tuesdays of *Shrawan* (July-Aug.). Every girl must worship these Tuesday Gaurs for five consecutive years after her marriage. On each Tuesday she fasts and worships the goddess in the form customary in her father's family. Some families worship Gaur as Annapurna the Wish Fulfiller, made of brass, copper, gold, silver, the five metals or *panchdhatu*, or a turmeric powder. III. The Ganesh-Gauri festival starts from *Hartalika* one day before the regular opening of the Ganpati holidays. Shenvi families who keep a Ganpati in the house set a balsam or *Terda* plant near where the image of Ganpati is to be placed. Over the balsam they draw a paper with a painting of the god-

dess Gauri in the form of a woman. *Kunku* and rice grains are rubbed on her brow and lamps are waved before her. In the afternoon of the second day of the Ganpati festival the balsam is moved from its place and set in a corner. IV. The Jesta Gauri festival falls early in *Bhadrapad* (Aug. Sep.) on or about the third of the Ganpati days, the exact day depending on the entry of the moon into Jesta her eighteenth mansion.

About a fortnight before the first Gauri day, the female members of a family get their house servant or a bricklayer to whitewash the wall in front of which Gauri is to be seated. After the wall is whitewashed the women of the house during their leisure hours draw on it a house or *ghar*. First with a wooden pencil they trace on the wall a square, large or small, according to the space available. A mixture of red-lead or *shendur*, sugar and milk is prepared in a small metal or glass cup and with a short thin stick, one end of which is rolled round the cotten, a house or *ghar* is painted. In this house, the house-mother or other married woman draws a group of pots and pans and the sun and the moon, one at each corner at the top. She also draws patterns of the different silver, gold, pearl, and jewelled ornaments worn by women.* All this is finished a day or two before the Gauri day. Should there be time these objects are suitably coloured. Any man of the family has special taste or skill, he undertakes the painting, but as his leisure is less he takes longer than the women. Some families employ a regular painter who is paid a rupee or a rupee and a half for the work. These drawings are not necessarily made every year. Some families keep the pictures for three or four years or even longer except in the Gauri days having a paper or a cloth nailed over them. Others buy a printed drawing for a rupee and nail it to

* The details are:—At the top a furled curtain; on either side vulture Garud and monkey Hanuman; below Krishna and Radha on one side, and Vasudev Krishna's bearer on the other. Between them hanging necklaces and head jewels and in the centre a maze or plan of lucky pantagrams and crosses. Further down old king Dasarath with his two divine sons Rama and Lakshuman giving alms to a beggar. Pictures of lamps and in the centre three women singing. Then more lamps and two pyramids of brass pots with Gauri's face between them. Below pictures of the perfect house mother, rolling curry stuffs, waiting on her dining husband, cutting vegetables, offering grain and flowers to the holy Basil, churning, husking rice, and worshipping Mahadev. At the foot water drawing bullocks and a strongly fenced and gated flower garden.

the wall. A few families have the custom of marking the wall near where the Gaur is to sit with open palm marks red with *kunku* and oil. Of the origin of the hand stamping in one family in Fanaswady, the story is that the lady of the house though for long childless kept Gauri's festival calling her neighbour. One year she said to herself since Gaur does not bless me with children why should I bring Gaur any longer to my house. In the evening of Gaur's day, before beginning to cook the lady went into the back yard to bathe. In the yard were many balsam or *terda* plants. As soon as the lady drew near them, some one slapped her on the face as sharply that she fell senseless. As she lay a voice whispered in her ear, you have not brought Gaur to your house to-day. What matters it that you have no children, get up, root out some of these balsams, take them into the house and worship them. She replied, it is too late. I have made no preparations. The voice said, never mind preparations, mark the wall with your open palm, dipped in *kunku*, set the balsam under the marked wall and perform the worship. Offer the goddess milk and plantains, no married woman's house should be without its Gaur. Where Gaur is there luck lasts. In your own life time you will see not only your children but your children's children and your house will be as full of children as a crab is full of eggs. The first sign of Gauris day is early on the sixth of Bhadrapad when men and women of the gardener, grass cutter and Kunbi classes go through the Marathi speaking quarters offering bundles or sheaves of wild balsams plants two to three feet long. Some years ago to fetch Gaur servants used to be sent to Valukeshwar with a silk robe and a few grains of rice. When the servants saw wild balsams growing, he drew near, threw rice over as many plants as he wished and plucking them by the roots wrapped them in the silk robe and walked home. He set them in the ceiling of the outer veranda, or in a few families over the privy in the back yard. The sense of this Gaur-bringing is the belief that it was sinful either to sell or to buy balsams as balsams were goddess come to earth to bring luck to the houses of their worshippers. When several families of the same caste live in a house all generally worship one Gaur, brought by the owner of the house or other leading family. If several families in one house belong to different castes each family has a Gaur of

its own and worships its Gaur separately. Each caste has its special rites and customs and each caste holds them. Gaur is polluted if one of another caste touches her. It is true Kunbi women reverence the Gaurs in Prabhu houses. Still they do not perform the full worship to the Prabhu Gaurs. All they do is to lay their presents in front of the goddess, bow low before her and take away the present. They then go to the house of their caste-men where they perform the worship in full. Every family living in a separate house should enthrone a Gaur. But if the family has no married women the rites are neglected. Hence even at an advanced age men should marry to secure the due performance of family rites or *kuldharma*, a duty which belongs much more to the women than to the men of family. Into every newly built house when a married woman lives a Gaur must be brought.

The wild balsam or *terda* forms part of the Gaurs of all castes. But most families observe special details in making up the image. In some families Gaurs arms are stretching out on either side: in some the arms hang down: in some they are stretched forward: in others the hands rest on the arms of the chair in which Gaur is seated. Gaurs in some families are without arms, in others without legs. Some Gaurs have their robe spread over their out stretched legs; other Gaurs sit cross-legged. Of some Gauris the hands are of paper, others have cloth hands. Some families seat their Gauris in a chair, others on a low wooden stool or *pat*, others on a high stool or *charrang*. Some families seat their Gaurs in the cooking room, just behind the hearth or *bhanoshi* over which they cook. Some families have Gaurs with clay, metal, or paper masks, others are made of rags; others again are simply a bunch of balsam plants set on a stool, without hands or feet and with or without a silk or a woollen wrapper. Elderly Prabhu ladies explain the primitive nakedness of their Gaurs by saying that under the Portuguese the images were stripped of every ornament even of their robes and that Gaur does not wish to run such a risk a second time. In some families the Gaur is a pile of three earthen brass or copper pots set one above the other, the topmost or head pot being marked with ears, eyes, nose, and mouth. In other families the face is a painted clay

mask. In other families the face is marked with lamp black on the rind of a plantain stem. In others a balsam or two are shoved into a hollow bamboo, a face about the size of *tipri* measure is tied over the end of the bamboo. The bamboo is set on one high wooden stool tied to the leg of a second high wooden stool and dressed in a robe which is spread in front and round about it. Some families bring seven small stones from the sea or river and worship them as Gaur. Where there is no sea or river they bring seven stones from the road, put them in a bucket *poharya* dip it in a well, and then taking them out worship them as a Gaur.

From the early morn on the Gaur day numbers of Maratha and other Market gardeners go among the Prabhu and other Maratha quarters shouting, *Ghyare terde*, buy balsams. *Terde Gauri ghyare*, buy Gauri balsams. The balsams cost five or six for a pice. Care is taken to choose only strong and tall plants. As soon as the plants are bought their roots or rather the goddesses feet are washed clean and the plants are hung in some safe place on the veranda or rolled in a piece of cloth; or a robe is wound round the body or sheaf and the bundle is laid on one of the rafters of the veranda ceiling. The house mother or other lady of the house sets a stool, chair or bed in each room a few steps from the door. A belt of the floor about a foot broad between the chair or cot and the door is smeared with a cloth dipped in cowdung and water on either side of the belt is drawn a line of white quartz powder. On the outsides of those lines and down to their entire length are put dots of the same powder. When the floor is dry one of the ladies of the house stamps her hand edge on the ground making a heel like mark and in front touching the ground with pasty finger-tips to make toe marks.* The marks represent the beautiful feet of luck bringing Gauri as she entered the rooms. When the approaches to Gaur's seat in the different rooms are ready, in one of the rooms a square of quartz powder is traced close to the wall and over the square is set a high wooden stool and a brass lamp is lighted to the right of the

* These foot prints are wiped off with a mixture of cowdung and water after the Gaurs have gone and before the approach of the Shradha, as they should not be shewn

Gaur. Before the Gaur comes and takes her seat in the house, supply of grain, oil, fuel, in fact every article of the necessaries of life is brought and stored in the house lest the displeasure of the goddess be incurred for she glories in the prosperity of the house she visits. On the veranda a square is drawn with sandal paste and in front of the sandal drawing five *kunku* or sandal foot prints are stamped. These preliminaries are not over till about three in the afternoon. Then the house wife robes in silk the girl or if there is no girl the boy who is to serve as Gaur's bearer and if she has a baby she decks it in its best. She takes a brass tray and sets on it three metal cups, one with round pieces of plantain, a second with flowers and rice and a third with water mixed with milk. She lays in the tray also a bell, a flower garland, and incense stick, camphor and pink vermilion, yellow and scented powders. The house servant moves the balsam bundle from the veranda rafter leaving one balsam for the next day and gives it to the hostess who washes the roots or feet of the goddess with milk and water, wipes them with a towel or cloth, dresses her in silk robe and bodice and hands the goddess to the girl who is to carry her through the house. In some families Gaur is carried in the girl's arms, others set Gaur in a winnowing fan which the girl carried. In the veranda the girl holds Gaur in her arms and with Gaur's head resting on her shoulder sits on the sandal guarded stool. The hostess rubs turmeric on Gaur's imaginary arms and then on the girl's arms, she puts crimson powder or *kunku* on Gaur's and on the girl's brow and pink powder *gulal* in their hair parting and *abir* or scented powder on their throats. She sets flowers on their heads, presents them with packets of betelnut and coppers and waves a lighted lamp, blazing camphor and a smoking incense stick before their faces. While the mistress of the house waves the lights a boy or girl keeps ringing a small bell. The hostess distributes among the youngsters round pieces of plantain to sweeten their mouths. The Gaur-bearing-girl rises from the stool. The mistress asks, 'Bai, Bai, have you come, Gauri, Gauri, have you come? Lakshumi, Lakshumi have you come?' The girl answers 'I have come.' The house mother says, 'Abide here in peace,' '*sthir sthavar ho.*' The girl bearing Gaur either in her arms or on a fan leads the way. The mistress of the house follows

carrying the brass salver with the three brass cups accompanied by a small boy or girl ringing a bell. The rest of the children of the house dance to and fro, jumping and playing round the Gaur bearing girl. Thus composed the procession moves from story to story, from hall to hall and from room to room. In each room the Gaur bearing girl is seated on the chair, bed or stool, holding Gaur in her arms, 'Gauri, Gauri have you come?' asks the mistress of the house, 'I have come,' says the girl. 'What have you brought?' asks the mistress. 'I have brought elephants, horses, armies and wealth.' The girl is given a piece of plantain to sweeten her mouth and the bell-ringing boy a second piece and other pieces are offered to the dancing and frolicking children. A lighted lamp or *arti* is waved round Gauri's face and her bearer. They move from room to room asking the same questions and giving the same answers till every part of the house has been visited. As they pass if they come near any box, door or shutters, they stamp them with sandal. Sandal palm marks are also made on the clay or copper grain vessels to show that Gaur has taken grain out of them for her dinner. Before however she conducts the Gaur bearing girl makes sandal foot prints on her path. She does this not all at once but about fifteen or twenty paces at a time. When this much of ground is traversed she resumes her work and continues this course until she has finished it. This she herself does should there be no other woman in the family to assist her. The reason why the path is marked with foot prints part by part is that they may not be walked over previously by any one. While the Gaur is being thus conducted from place to place water is sprinkled before her, and rice grains thrown before her at each step she takes. When every room has been visited Gaur is placed on the seat prepared for her, the inmates of the house gathering round her and worshipping her. In many families after Gaur is seated, plantain pies and milk are offered both to Gaur and the same given to her carrier. In other families the offering is of cooked rice, pulse, and *methichi bhaji*. In others pickles and rice, spiced milk and wheat cakes, in others country liquor, toddy and *madi* and sheep's or hog's flesh or hen. After supper at about eight or nine the dressing and adorning of Gaur begins. In this the men of the family help the women and a boy

cut for Gaur. Then she is dressed in a silk robe and adorned and seated leaning against the tracing or *ghar* on the wall. On either side of her is placed a vessel, that on the right side being an earthen vessel or *madke* set on a stool and its mouth closed with a bundle of cloth. This pot which is called Shankar holds two *shers* of uncooked rice, five betelnuts, five pieces of turmeric root, a small bundle of red silk cord, and a rupee. The silk cord is to enable Gaur to repair her marriage string or *garsoli*, should it have broken and the silver is to enable her to buy anything she may want. The vessels on Gaur's left is a *tambia* or brass pot set on handful of rice and furnished with a cocoanut or a metal lid. It is filled with fresh water and is called Ganga or the Ganges. Next a pot of water is set near Gaur in case she should thirst during the night. Another pot of water is placed near her to wash her face in the morning, a pinch of ashes for her teeth, and a thin short chip of bamboo as a tongue scraper. A peeled roasted plantain is laid for her to eat should she feel hungry. Lamps of different sizes and shapes are next arranged round her and lighted and kept burning all night. The brass lamp or *samai* which is lighted on the first day is kept burning for three successive days until Gaur leaves in the afternoon of the third day. The lamp should be properly fed with oil and carefully trimmed. If it goes out some sudden evil may surely be looked for.

On the second day after her bath the house mother puts on a silk robe and going where the goddess is seated removes both the water pots, the ashes, the bamboo chip and the roasted plantain, giving the plantain to a servant or child as the goddess leavings or *prasad*. The floor below and in front of Gauri's seat are cowdunged and a fresh square is traced with quartz powder. Preparations for the worship of the goddess are then begun. The lady takes a small tray laden with a brass cup of milk and water another brass cup of fresh water, a ladle, some flowers and rice, a butter lamp, betelnuts and leaves, plantains, a cucumber and a few copper pice. Placing this tray and the water jug on the ground in front of Gaur, the lady takes a new winnowing fan or *sup* and in the middle of the fan marks a print of her right hand with a mixture of *kunku* and oil. Then she lays in the fan a small wooden or metal box, a comb, a looking glass, a marriage thread, five glass bangles, and a handful of wheat. This fan

with its contents is set near the tray and a low wooden stool or *pat* is also placed in front of Gaur. While the fan is being made ready, three sets of offerings are prepared in the cook room, one for the household gods, another for a cow and the third for the family guardian or *Kuldaivatya*. By the side of three offerings or *naiveds*, a low wooden stool is placed on which a plantain leaf is laid and on the leaf the offering for Gaur is served. To the articles composing this offering is added *hshir* that is milk or cocoanut juice mixed with circular bits of plantain and sugar.

Now, Gaur is of two kinds, one called a *kolin* or fisherwoman Gaur, the other a *Bhatin* or Brahmin Gaur. For the Kolin Gaur at least one vegetable should be prepared so as to contain either fish or flesh. The fish most commonly offered are *tovri*, *bhing*, *pala*, *halwa*. To the Bhatin Gaur neither fish nor flesh can be offered. In some families thin slices of cooked bamboo or *vasota* are so indispensable that should no bamboo tops be found in the market, pickled tops are used instead. In other families pieces of *bhende*, Hibiscus esculentus take the place of the bamboo shoots. Some Kolin Gaurs who require liquor, have their want met by dipping a flower in liquor and sprinkling the liquor on the offering. Other Gaurs who require European or Portuguese loaves, do not offer them side by side along with the other articles, but put a bit of the loaf under some cooked article of food to elude detection by a stranger. The hostess then carries from the cook-room the low wooden stool on which the plate is placed and sets it in front of the goddess. She then takes the balsam left out on the veranda, near the Gaur and seating herself on a low wooden stool in front of the goddess touches her eyelids with water from the cup or *panchpatri*, sips water thrice, applies turmeric to both her arms, red stuff, and rice grains to her brow, sandal to her throat, throws a little *abir* or scented powder over the sandal and sprinkles *gulal* down the parting of her hair. She then washes the roots or feet of the balsam with milk and water, considering it her *dir* or Gaur's husband's brother who has come to call her to her husband's house. She dries the feet with a towel or cloth, stands the balsam near Gaur and worships it by rubbing its head with sandal rice and flowers. In like manner she worships Gaur, rubs turmeric on Gaur's arms and *Kunku* and rice on her brow. She places before Gaur two betel leaves, one betelnut, one copper, a

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plantain, a cucumber and such other fruits as are in season marking each fruit offered with sandal and rice and decking it with flowers. The hostess next holds in her hands a new winnowing fan with a handful of wheat grains laid on it. She waves the fan thrice from the right to the left and thrice from the left to the right, each time whispering into the ear of the goddess *Savetricha van ani Govricha ovasa*. She then lays *bhendi* and other flowers on the head of the Gaur. To the end of the robe four copper pice are tied and the *maha* or the great *naivedya* is offered her. A lighted butter lamp, a smoking incense stick and blazing camphor are waved before her. Over the camphor flame a few flowers and rice grains are waved and laid on the head of the goddess before whom the house mother bows low and leaving her stool throws herself on the ground. Then red and yellow threads *nada dora* are offered to the brother of Gauri's husband. The worshipper next holding in the palm of her right hand a few flowers and grains of rice tells the goddess all her grievances and earnestly prays for their redress. She also prays for the welfare and long life of her lord and master, for his promotion in office, or for success in his undertakings. She also prays for the welfare of her children, for the recovery of any sick person, and if she has a grown girl for the speedy marriage of her daughter adding, 'Gaur if you hear my prayer I will present you with a nose ring or bangle, or next year worship you with music and new dishes.' After the house mother is finished, the other married women of the family, the daughter-in-law and the husband's brother's wives one after the other worship Gaur and retire with a low bow. In the first year after their marriage daughters-in-law perform the complete worship which is called *ovasa*. The cooked food offered to the Gaur is either kept in a bamboo basket and on the third day sent with Gaur to be thrown into the sea or it is given to a servant to eat. After the worship in their husband's house is over, married women and girls whose parents are alive go to dine and enjoy themselves at their parent's houses. So much pride and pleasure are taken in the dinner with the parents that even in their husband's houses parentless girls who cannot join in this part of the gaieties will not show themselves to visitors. Marathas and people of other castes to whom the use of liquor is not forbidden, eat flesh and drink liquor rather freely. On the first Gaur day as soon as their din-

ners are over the servants leave their masters houses and absent themselves from duty for two or three days. During these Gauri days the master has to manage all outdoor work and the mistress all house work, washing clothes, cleaning pots and pans and sweeping the house.

The following instances show the variety of arrangement in different Hindu houses:—In a house in Dukar Gully, the floor of the entrance room is marked with a square of white quartz powder. In the centre of this square is a smaller square of white sandal. In both squares are tracings of plain and lucky crosses. In the inner square Gaur was set before she was taken to her shrine in a room in the third story. In her shrine in the third story room the goddess half reclines on a low wooden stool in an arm chair whose feet are surrounded by a square tracing of quartz powder. The body of the Gaur is a sheaf of wild balsam cased in a sheathing of plantain stem rind or *soap* swathed in a rich robe or *sadi*, which is drawn in front so as to hide the want of feet. The arms are of white cloth stuffed with cotton. The hands are white gloves stuffed with cotton, the nails redened with a mixture of vermillion and milk. The face is of white cloth, a woman's face with a round brow mark of red powder or *kunku* and under the circle a line or *chiri* of the same powder. Above is a black wig and over the wig the end of the robe is drawn and a few *bhendi* and other flowers are laid. Gaur is rich in ornaments, heavy ear-rings, a fisherwoman's *moti* or nose ring, quantities of necklaces and bracelets of many kinds, reaching from the elbow to the wrist. The ornaments are cheap white metal and brass work. The arms are stretched stiffly along the arms of the chair. On each shoulder is laid a lotus bud. On a stool on either side of Gauri's chair is a brass water pot, one with its mouth closed by a brass, the other by a real cocoanut. Beside Gaur on the same stool are a betelnut and leaves, a copper and a little brass water cup. Hung on the wall behind Gaur's chair is the *Gauripat* or Gauris board, covered with pictures of gods and of women busy at their household duties. On either side of Gaur's board is a lighted wall lamp. On a wooden stool stands a brass wick-saucer lamp and two little butter lamps. In front at Gauri's feet is a low wooden stool covered with fruit and vegetables, cucumbers, melons, pumpkins, and a cocoanut. To the worshipper's left is a winnowing fan with cocoanuts and plantains and to the

worshipper's right a brass platter full of lotus buds and two brass plates with the two brass lamps used in the *artī* or light waving. In front of the centre stool is another stool with four small brass articles, a wick lamp, a cup with the milk and water used in the morning worship, a cup for red powder and a small brass lamp. In front of this stool is a second stool on which the worshipper sits. No men perform the service. The worshipper is one of the married ladies of the house and no widow or unmarried girl is permitted to perform the *puja* or to have anything to do with Gaur. Female servant will lay at some distance in front of Gaur a packet of betelnut and leaves, make a low bow and retire.

In the corner of the room, close to Gaur, stands a tall balsam plant. This is the *dir* or husband's brother of Gaur come to ask her to return with him to her husband's. Except *dir* or brother-in-law, this balsam has no name nor is any story connected with him.

In the veranda of a second house in Navewady, in a white sandal square are traced pentagrams or double triangles and lucky crosses. In the corner of the inner room or hall in a quartz powder square, with a dish of white flowers at one corner, and a brass cup with incense ashes at the other corner, stands Gaurs chair or throne, very gay with lights and ornaments and with a show of fruits and vegetables in front. Gaur's face is a well painted paper mask. The arms also are of paper and the hands are covered with gloves. On the head is a high tiara or *mukhoti*, round the neck are strings of imitation gold coins, the bosom is covered by a shining breast plate or *tanmani* crusted with imitation jewels. The arms from the elbow to the wrist are covered with bracelets. Behind on the wall is the Gauripat or Gauri's board. At the sides are lighted lamps, drawing room and reading lamps, red and blue candles with glass shades mixed with the prettier brass saucer-wick lamps. In front are platters laden with melons, pumpkins, and pomelos. Add to this front a row of five cocoanuts, showing that already this morning, women from five different families have worshipped. Two green paper trees are set in pots one on either side. The floor round Gaur's chair is covered with a white tracery of crushed quartz. In front at the corner is a winnowing fan with a cocoanut, pomels, spike of maize, plantains, oranges, a comb, a mirror, and half an anna.

All families do not make such offerings. The offering is peculiar to this and some other families and is in fulfilment of a vow.

In a third house in Fanaswadi, in an inner room or ladies hall is a very gay Gaur richly dressed and brightly lighted. As in other cases this Gaur's body is a balsam sheaf stiffened by a casing of plantain stem rind swathed in a rich robe. She is seated on a high wooden stool. The face is a paper mask. The arms which are held out in line with the shoulders are also of paper and the hands are cut out of white paper. The goddess is richly ornamented with paper tiara crowned with flowers, nose ring, ear rings, necklaces, bracelets from the elbow to the wrist and finger rings. On the lap of the robe which is stretched in front, lie beautiful loose yellow blooms of the popular hibiscus and a yellow hibiscus bloom is also set on each shoulder. On the same stool with the Gaur hid by her robe, one on either side are a brass water pot called Gunga and an earthen rice jar called Shankar. At either side are lighted drawing room lamps. In front are fruit and cocoanuts, bouquets of flowers, two small paper trees and some toys and figures of horsemen and cows, two small lamps, and a white metal wick saucer. The square on the floor is of coloured powder traced in patterns of flowers and peacocks. At the corner is a brass platter with lotus buds and large yellow hibiscus blooms. Painted on the wall behind is Gauri's house with the usual pictures of gods, necklaces and other ornaments, lucky central square or maze, a show of lamps, and at the foot scenes, illustrating the whole duty of the Hindu housewife.

In front of the Gaur are a band of women and girls, Konkan Kunbis and Maratha servants in the houses of Prabhus and other upper class Hindus. They are neatly dressed with the robe wound tight round them in Konkan fashion. After bowing to the goddess they begin to dance. They form a ring, the leader singing a line and the rest repeating. As they sing they move round in the ring leaning forwards towards the centre of the circle and swaying their down stretched arms in time with the song. When the song is over they crouch and dance jumping from side to side in and out, singing and making odd sounds like the quacking of ducks. They stand up and in pairs hold each others wrists and whirl round, their feet close together, their weight thrown out so as to keep the arms tight stretched. While they whirl they make

the same odd panting humming or quacking sounds. Another couple whirl in the same way the partners laying their hands on each others shoulders. Then they crouch again and leap round striking their own hands together then their partner's right hand, their own together and their partners left, their own together and their partners two hands singing and making the odd gurgling noises. Then another standing dance whirling in couples. Then a crouching movement on one foot the other foot stretched forward the hands slapping in turn the right knee and the ground. Most of the dancers were young girls who played with much spirit and merriment. The next movement is a song dance in a ring the leader beginning and the rest repeating. The singers lean forward their arms stretched towards the ground, the left arm as if holding something the right moving backwards and forwards. They are reaping. The song each line of which is repeated both as a chorus and a solo runs as follows :—

Father and son worship together
 On their brows they rub sandal
 They are filling pots with water
 Father and son sit on a stool ; sit on a stool
 They dine and eat to their fill
 They sip Ganges water
 They wipe their mouths with a napkin
 They take a packet of 32 leaves ; of 32 leaves
 They rub pearl lime on the leaves
 They put the leaves in their mouths
 They turn the key in the box lock
 They take out rich robes
 They leave the house
 They go to the stables
 Shankar takes out a horse
 He puts on it pearl-broidered saddle
 Janak mounts the horse
 Janak rides on the high way.

Sometimes, as they dance, one of the women or girls grows excited, makes a loud humming noise and throws herself about or lies on the ground. That she is possessed, is plain. The question is who has possessed her. If any trees especially any spirit laden *pipal* tree is near, the risk is that one of the spirits admiring the girl as she danced has entered her body and possessed her. This is a serious evil, as such spirits are at times most

hard to dislodge and are the cause of much sickness and suffering. If no tree or other spirit haunt is near the other women listen to the humming to see that it is the humming of true possession. If there seems no self or other deception, they test the spirit. They secretly choose one of two flowers, throw both before the possessed woman and ask her to say which is their choice. If the woman chooses the right flower they believe she is truly possessed and press round her to ask questions. One asks bowing low before the possessed, when will my husband get better. The possessed answers shivering in broken whispers, he will be well in a month. Offer fruit to Jagdamba. Ah Gaur says a second, bowing low before her, when will my girl Chandra be well. What will I do to make my husband treat me better, asks a third. The possessed answers. Sometimes several of the dancers become possessed and the putting and answering of questions goes on till lamp light. When the fit passes, the possessed girl seems surprised and confused as if waking from deep slumber.

During the same, that is the second after Gaur days, while the women's dances go on indoors, bands of men servants, Marathas, in higher class Hindu families, go through the Marathi and Gujarathi speaking quarters dancing and singing. These men are brightly dressed in light drawn white waist cloths, Chintz or scarlet jackets, gay glancing broad necklaces, and red turbans or black velvet caps plain embroidered or tasselled. Most wear heavy bell anklets and almost all hold in their right hands a bright kerchief or napkin. In the middle of the front yard sits a drummer on a piece of plank and with him stands a man playing a sweet toned short thick wooden pipe and another man clashing cymbals. These musicians are like the rest servants and are not paid. Round the musicians the men form a ring standing very close together. Two or three leaders sing a verse and the others repeat the same in charms. They step with a slight hepping spring from one foot to the other, turning as they step and jangling their ankle bells. They dance rather solemnly and with care as some of them are not sure of the step. They change the dance and crouch round on their haunches singing and shouting. They again stand and go round in the ring in a two step and a shuffle movement, waving their napkins and

tossing their arms over their heads. They form a double ring spinning and hobbing round. They go back to the leader and chorus dance passing round in the ring slowly. The song runs:—

For a rupee and a quarter they hired a room in a village.
Four or five windows lighted the room where was the seat of Raghu.
From the Ghats came Ghatis, carrying baskets on their heads.
Taking the baskets on their heads they went to Bori-bundar.
Filling the baskets for two or four annas they go to Byculla.
From the Konkan came Konkanis, serving at the houses of Vanis.
The English have brought the art of lightning lamps.
The English have carried joined wires to England.
From the joined wires came answers, to Shetis and Savkars.
The fire boat and the fire wagon are two rival wives passing in an hour from one end of the earth to another end.
The fire waggon walking on the rail, the wonder of the English.
The fire-boat walking on the waters, the wonder of the English.
From the Colaba Light-House the flame is ever flashing, with the help of those flashes vessels are always finding harbour.
The Fireboat coming from London, halts at the Pallow Bundar.
How clever are the English!
However far off, one man can hear another speak.
The Governor Saheb lives on Malabar Hill.
Vanis, Udmis, Shetis, and Savkars wear *kanthis* round their necks.
The English going to their country take a fireboat at the Pallow Bundar.
How clever are the English, they can do everything. Only to put life in a corpse this they cannot do.

Again they start the crouching dance, leaping like frogs from side to side, shouting *zapot, zapot* that is jump, jump. They change the measure and jump in couples, one backwards the other forwards, shouting *phugodi phu*. The Maratha servants are a singularly good tempered easily pleased people taking a present from the householder and passing from house to house, shouting and dancing till ten at night.

That night the house mother must hold a sleepless watch. To keep her company the other women of the family also watch. That sleep may not overtake them they play at chess or *soktis*. At midnight incense is burned and the goddess is offered sugar and butter. A pot of water and some ashes are left near her that early next morning for her to wash her face.

On the third morning after bathing the house-mother puts

on a silk robe, empties the water pot into the well, throws the ashes away, sweeps and cowdungs the ground under Gauri's seat, freshens the quartz lines and worships the goddess. After the worship she offers Gaur food or *naived*, bread of *Udid*, pulse, flour and grains of rice, *gode* that is plantains cooked with sugar and cocoanut juice; fried vegetables called *karle*, *ukada* or boiled pickled mangoes and curds. All of these dishes are served either on an *alu* or caladuim leaf or on a plantain leaf according to the custom of the family. The other *savasnis* or married women of the family worship in turn when the house-mother is finished. When all the women have worshipped, the offering is covered under a bamboo basket. The family priest or Upadhyā tells the proper time for the departure of Gaur. It generally falls in the afternoon between two and three. The brother-in-law has been kept long enough waiting. Upper class families who have no Ganpatis or whose ladies do not join the great crowds that make their way to the sea-shore, unrobe and ungod the Gaur in their own houses. Those who have money to spare or who have Ganpatis, deck their Gaurs with fresh hebiscus or other blooms and either themselves go or send female servants to carry Gauris in state and unrobe and ungod her on the seashore. Families who do not accompany their Gaur to the seashore, begin to unrobe them in the afternoon at two. Except a small nose-ring and glass bangles which are left on the image, all the ornaments are carefully taken off one by one and laid by in a box for Gauris return when a year is over. A short distance from Gaur's seat the ground is cowdunged, a fresh quartz powder square is traced and Nand drawn in the middle of the tracing. A new winnowing fan is set in the tracing, the Gaur is taken from her seat and laid flat on the fan or platter with her feet towards the house entrance. By her side is laid the withered balsam brother-in-law, both Gaur and *Dir* looking sadly decayed and doleful. All children are taken away from and every one else leaves the hall veranda, and other parts of the house through which the Gaur is to pass. Gaur's seat is also carefully examined that nothing, not even a grain of rice may be left behind. The packet in which are the offerings is tied to the hem of her robe, so is copper tied in the knot. A fresh offering of sugar and butter is made and a lighted lamp is waved before Gauri's face. The house servant

comes and when on the point of lifting Gaur in the fan, the house-mother sees that no one is in the way and orders the servant to walk straight to the sea, without once looking back, to throw Gaur and Dir into the sea and to bring seven pebbles and a little sea water. When the servant starts, the house-mother walks behind him as far as the veranda edge with a water pot in her hand, sprinkling water behind Gaur. While the Gaur is leaving the house, should any servants be dancing, singing or merry making, or the women or children on the veranda, they run off or close their eyes or at least turn their faces from Gaur. For the spirit has left Gaur. It is as evil to look at her face as to gaze at a corpse. The coming Gaur, says the proverb is Lakshumi, and the going Gaur is an *ardasa*, a vixen. When the Gaur is gone the house-mother washes her hands and feet and enters the house, she busies herself wiping away the tracing from under Gaur seat, moves the stool on one side, cowdungs the spot and over it traces four or five fresh quartz lines. She reverses the position of the Shankar or rice pot and the Ganga or water pot moving the water pot from the left to the right and the rice pot from the right to the left. As the Gaur-carrying servant makes his way to the sea, low caste boys clutch at the figure. The servant generally holds tight to the robe. But unless he is very wide awake a hand or even the head is dragged away. When the servant reaches the sea, he pulls off Gaur's nosering and hangs it in the lobe of his own ear and wading back deep into the water drops into the sea the balsam bundles that were Gaur and Dir and their cooked offerings. He loosens the knot in the hem of Gaur's robe and takes out and keeps the copper. He loosens the robe on the fan, picks up seven pebbles and sets them on the fan, fills a small cup with sea water and walks home. He hands his mistress the seven pebbles which she throws in the different corners of the house and sprinkles the sea water all over the house. She next throws water in Gaur's Ganga or Water Pot into the house well. She empties the rice from the Shankar or food pot and measures the grain to see if its bulk has grown more or less. If as is almost always the case, the quantity has increased, it is held a good omen betokening prosperity. On the other hand any lessening of the grain is a sign of evil. With the pouring of the rice into the house rice pot the women's pet *Gauri-cha-san* comes to an end.

Except in upper class houses where no Ganpati is kept and where the ladies do not care to join the crowd that struggles to the seashore, almost all Gaur keepers take their Gauris to Back Bay. Most of them join with neighbours who have Ganpatis and Gauris and if they can afford it preceeded by a band make their way with lights burning to the shore. As a rule among the lower classes, Ganpatis are seated on stools carried by men, and Gauris on chairs carried by women. But many of the rich bring their Ganpati in a palanquin hung with silk tassels and sweet smelling flower-veils. Before the palanquin go musicians, sometimes a few pipers and drummers and sometimes the harsh uproar of a brass band. After the musicians, come a ring of boys and men tumbling and dancing. Then men carrying banners and sun shades and in a few cases poles with coloured paper ships, steamers and serpants.

When the chair or the stools or palanquins reach the shore they are set on the ground. One of the men sometimes a Brahman priest performs the light waving or *arti* with loud praises of the God which with singing and cymbal clashing sometimes last an hour. Then the ornaments are taken off Ganpati, the clothes or shawls that were wrapped about his body are pulled away and folded. One of the men strips to his lion cloth lifts Ganpatis stool on his head and wades into the sea till the water laps over his shoulders. He bobs under water, remains for a few seconds out of sight and after a short swim wades ashore holding a handful of sand. The end of Gaur is much the same. She is worshipped, a light is waved round her, a cocoanut is broken in front of her, and the kernel is distributed among the party and the bye-standers. The removing of Gauri's ornaments takes time. Each ornament is carefully kept and tied in cloth. The rich robe is stripped off and except when it is of paper the face mask is kept. When they are of paper or cloth the face and arms are tied in a bundle along with the balsam sheaf and the plantain rind stays and given to a man who strips, wades shoulder deep into the sea, opens the bundle and strews the water with Gaur's remains. After the return of the waders the pebbles or sand they have brought are set on a stool, a lamp or candle is lighted, and the chairs or stools are hoisted head high and the worshippers

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make their way home. Many of those who bring palanquins take back in the planquin one or two of their young children.

The whole of the sea burying of Ganpati and Gauri centres in Back Bay. The crowd is great. The delays in crossing the railway stern back the current till when the gates are open an almost unbroken stream flows along all means of approach. The gay *palkis*, the bright Gauris and Ganpaties raised high over head, the bands of gaily dressed men and women who go before and after each God or group of Gods, the lights, the dancers and frolickers, the musicians and singers, the order, happiness and convenient surroundings of such large crowds, the pleased pride of the different groups when a stranger admires their Ganpati or their Gaur combine to make the passing of Gaur and Ganpati one of the gayest, happiest, and pleasantest of Bombay sights and festivals.



THE GAUR FEAST.

BY

K. RAGHUNATHJI

AUTHOR OF

'The Gaur Festival'; 'The Nasiket Akhyan';
'Kedareshwar'; 'The Hindu Marriage Songs';
'Sunderabai'; 'The Hindu Gods' &c., &c.

"O God, is there enmity between Thee and me
That Thou shovest me mountains of grief.
Violently hast Thou bound me and made me over to my enemies.
And what has been Thy gain thereby.
Try me as much as Thou wilt
Still I shall call Thee my God and worship Thee."

BOMBAY:

PRINTED AT THE "FORT PRINTING PRESS."

1899.

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TO THE MEMORY OF

Miss Sundarabai N. Paralkar.

Who departed this life in Poona in May last, and whose untimely death is deeply regretted by all who knew her, but by none more so than by myself for the exceeding solicitude she manifested for my personal comforts during my stay in Poona in 1897. As a token of gratitude and esteem of her kind-
ness of heart and openness of mind.

BY THE AUTHOR.

PREFACE.

I AM indebted to Gorivle and Baikar, for the help in the publication of this paper on the Gaur Feast. These two interesting individuals, furnished me very valuable information.

I have, therefore, undertaken to place before my readers a description of the feast held in connection with the Gaur Festival, with the money collected by some domestic servants, by dancing from house to house of their employers, and the houses of their friends and relations of those employers. I am glad to say that the money collected has not been spent as before on drink. A few years hence, perhaps, I may have, if I live so long, to record still greater changes in the condition of the gentlemen that make the Gaur festivities so attractive and impressive.

About ten years ago songs and dances in connection with the Gaur festival were of a kind different from what they are now. The songs then sung were without any sense or meaning, and the dances destitute of any artistic skill, whereas now the songs are all about the gods and goddesses, and they depict in glowing colours their sports and exploits. There is also much melody in the songs. Besides this the money collected by these people is not expended on alcoholic beverages, but on such harmless drinks as tea and coffee. They do not now go about disturbing people by their lead songs and committing assaults on themselves and others under the influence of liquor. Indeed, instead of this we see these people going about the streets chanting the praises of the gods and goddesses, and they engage in these devotional exercises with great fervour. Do not these people set a noble example to the people of the higher classes? Should not our educated men, proud of the magic letters prefixed as well as affixed to their names, learn from these illiterate

people, that, after all, the pleasures of the appetite are vulgar, and they do not refine or elevate the moral nature of man? The entertainment at Clubs are often criminal, especially as they encourage the vice of drunkenness, which is doing such great horror among the educated classes. Criminal pleasures endanger the morals of men, destroy their health, and curtail their lives, bringing disgrace upon themselves and their nation and country.

THE GAUR FEAST.¹

THE dancing and singing in connection with the Gaur Festival commences on the part of the domestic male servants a month or two before the Festival, but strictly speaking it begins on the Nagpanchmi day in the month of Shravan (July-August), and continues until the end of that Festival. These servants so dance and sing from house to house of their respective employers by turn at night, after their work of the day is over, and the dancing and singing begins at 10 in the night and terminates at 12 or 1. Four or five of these servants, original inhabitants of the same village, join together and say to each other, ' Let us get up a company.' On their agreeing to do so they go about asking other servants who come here for service from the same village as themselves whether they would join them in the project and on their answering them in the affirmative, the contemplated company is at once formed. The number of the members of the company increases by leaps and bounds within a short time, other servants serving in the neighbourhood of the original members of the company joining them, they being tempted to do so through association and contact. Each of these companies consists of from fifteen to thirty in number and sometimes this number goes up so high as sixty, and the company composed of a large number of members is

¹ I am greatly indebted to my friend Mr. Bhujangrao R. J. Mankar for his help in translating and publishing this little tract.

said to be the largest of the kind, and reflects credit on its originators.

During the period that elapses between the first day of the Ganpati festival and that of the Gavri festival, some such companies go about their master's houses to dance and sing there. But during the Gavri festival days, companies after companies of these dancers are seen going about the streets gaily attired. This lasts only three days, that is to say, it ends with the Gavri festival. They do not dance and sing at places from which the Gavris have been despatched to their destination, nor do the owners or occupants of those places allow them to do so. Notwithstanding this, they, the servants, do dance and sing for a minute or two only at the houses of some close relations and intimate friends of their employers, simply with a view to establish their claims to the money presents usually given to them on such occasions. To enable them to do their dancing performances at the houses of the friends and relations of their respective employers, they are required to do their part until nine or ten at night each day of the duration of the Gavri festival. These dancing performances are more or less fraught with danger, for most of the dancers are under the influence of liquor. Some considerable time will have to elapse before this practice of drinking among the dancers is eradicated; advise and reproofs are also necessary to be administered to them by means of such books for rooting out that diabolical practice. They dance at as many houses as will enable them to collect a sum of rupees, from fifteen to sixty. Of these houses the largest number is that of those making a present of four annas each. Houses each making a present of two annas stand next in rank. Next to the above come the houses paying six annas each; less in number are the houses which pay eight annas each; those paying twelve annas each are still less, and those that pay one rupee each, in which marriage ceremonies have recently taken place, or the servants whereof are hardworking, trustworthy, and old (in service).

A large collection does not depend on the large number of the members of the *mela*, but mostly on the large circle of relations of the employers of those members. That is to say, if an employer has two or four children, or has brothers, then the houses of these brothers, and the houses of the fathers-in-law of their children, form about five or ten places from which the servant of that employer can easily collect a large amount. Few people pay money to the dancers on the spot ; and the latter also do not care to demand it at once, in as much as some portion of these "terms cash" collections happen to be spent in eating and drinking, and cannot be made good at the time when the dinner-party comes off. Hence, after the immersion of Gavris, each servant hastens to collect the subscriptions from his employer and from other places where his *mela* had been to dance. He makes time for this collection while he is engaged in out-door duty for his master. In each *mela* one or two shrewd persons act as *makadams* or headmen, and preside at the singing ; and if another *mela* comes close to their own they stand between the two and do not allow any of their men to move an inch from their places ; so that each dancer is stuck to his own *mela*. One of the dancers carries with him a piece of twine, about two or three feet in length, to which he continues giving a knot for each house visited. Some of these men know how to mark the visits on paper and therefore they keep a lead pencil (riding over their ears), and have a small note-book of two or four pages with them. Sometimes they have a large sheet of paper, (of the size of an arm's length) and note down on it the names of the servants through whose acquaintance they have danced at different houses. It takes more than a month to recover the money from all the houses ; it cannot be done in a shorter time. For, be the masters of those houses rich or poor, they will promise to pay on the next pay-day. The money is handed over, as it is collected, to either of the two *makadams*.

or headmen, mentioned above; and no complaint is made about the house whose subscription is not forthcoming. But they do ask their member, through whom that defaulting house was introduced to them, as to what had become of the money. He is asked if he was going to pay the amount for the donor from his own pocket and make up the loss. On his pleading inability to do so, the amount in question is given up and written off. Not only this but the matter is altogether forgotten. The dinner party is enjoyed and then ends the whole affair connected with it, as though the Gauri festival had not at all taken place, and the domestics had not at all gone round performing their dances.

When it has been definitely settled that the amount already collected is the only one that could be collected and that none more is expected, the company of the dancers assembles one night at about ten in the night on the verandah of the house belonging to one of the *makadams* or headmen. Then the knots of the twine referred to above are counted by twenties. This is followed by each servant mentioning the number of the houses he took the company to dance at. Rama says his houses number six when six knots are counted; Hari says his house is only one, when one knot is added to the above number of knots; Dhaku says his houses are three, when three more knots are added and so on. Should, after all, the servants having done with counting their respective houses, five or six knots of the twine remain unaccounted for, they are loosened, or in the language of an accountant or book-keeper, written off. Suppose for a moment houses to the number of three twenty that is sixty is settled. This done each of the servants hands up the money collected by him from the houses of his employer and his friends and relatives. If he may have previously already handed them over he mentions the name of the person he may have so handed over to. Or if he may have received the money from certain houses promptly after the dance was over and if he may have

paid the same to a particular mukadam and asked it to be
 credited to his account. When matters have gone so far, the
 date of the dinner party is determined upon, which is gene-
 rally within a week or two thence, taking care however to
 omit Mondays, fast days, and holidays. Thence the assem-
 bly proceeds to make nominations of eight or ten shrewd
 persons from amongst those then present, thus pointing their
 fingers at one of them they exclaim, you one; pointing their
 fingers at another, they exclaim, you another. Looking at
 the third they ask him, would it be convenient for you?
 Addressing themselves to the fourth they say, you must come;
 then speaking to the fifth they say, you must be there, friend,
 under any circumstances. In the event of any one of their
 nominees pleading inconvenience or improbability of obtaining
 his master's permission, or press of work, sickness in the
 family or inability to accede to the proposal being the only
 servant in the family, &c., another man is nominated in his
 stead. This done the assembly breaks, some of the members
 returning to their respective houses to retire, others sleeping
 for the night on the verandah itself on which the assembly
 have gathered; this, however, they do, should there be room
 enough for them for the purpose.

Say, for instance, Wednesday as the day fixed for holding
 the dinner party, then on the night of Monday preceding
 these dancers set to settle what articles to be purchased for
 the occasion, restricting their expenses within the amount of
 money collected by them.

The account of the whole of the above transaction, whether
 of receipts or disbursements, is not committed to paper in
 writing but is remembered and memory is taxed with the
 work. As soon as the cleaning of utensils and the doing of
 other household work is finished in the afternoon of the
 following Tuesday each servant repairs to the house of the
 mukadam. When four or five of these servants have gathered
 themselves together they go to the bazar and buy there articles

of food as much in quantity as would suffice a party consisting of a hundred persons though the company of the dancers might consist of only thirty of them. The one hundred persons referred to above are some the relations of the dancers, some their villagers, some their friends and acquaintances, some their castemen and others their fellow domestics. These outsiders do not require some one to go to them to invite them for the dinner. It is enough if they are invited when they are seen in the bazar or on the road while passing by, or if a message be sent to them by some one knowing them.

The following is an estimate of the expenses consequent on a dinner given by a company composed of thirty dancers :—

One Sheep. If a sheep is required whose flesh would suffice the wants of a hundred persons, it must be stout and fat. The cost of such a sheep is Rs. 5.

Spices. One and a half shers of dried cocoa kernel, two shers of onions; three shers of *garam masala* of spices; three shers of *tikhat masala*; two pice worth of fresh ginger; salt, two annas; the whole cost of the above articles of spice comes to about a Rupee and a half.

Eight *pailis* of coarse rice, cost two Rupees; four maunds of flour of Patni rice, cost Rupees five; Tobacco one sher cost four annas; Betel-leaves and betel-nut, cost four annas; Fuel, one Rupee, four annas; Leaf-plates 200, cost six annas; Leaf-cups, 100 in number, cost three annas; Kerosine oil for lighting purposes, cost annas two and a half; three shers of sweet oil for preparing mutton, seven annas; hire of the *mridung* drum, Rupees two and a half.

Such of the dancers as are of long standing in the service of their employers obtain from those employers large brass and copper pots and pans the day previous to the one on which the dinner is to take place, and it may be observed, that the said employers spare their pots, &c., with great

willingness, as if they were personally concerned in the affair. At night the dancers again assemble to discuss the matter, and no sooner it is dawn than four or five of them proceed either to Chinchpugli or Bandora, make a bargain there for a sheep, and bring into Bombay on their heads by turns. About eight in the morning they return home with the commodity. Sometimes sheep are purchased and brought home two or three days before the dinner-day. This is done with a view to fatten them.

On the day on which the animal is to be slaughtered a butcher is brought early in the morning for the purpose. This is in the case of the sheep purchased two or three days previous to the occasion, while in the case of the one purchased on the dinner-day the butcher is brought along with the sheep. He does his part, and charges annas three for his trouble or as his wages. He, however, charges nothing if he is allowed to take the slaughtered animal's skin. What he does is simply this. He cuts the sheep's throat and removes the skin from its body. This done he goes away. The rest of the business of preparing and cooking is done by four or five members of the *mela* with scythes or *koytas*. Similarly some of these members make it convenient in the afternoon to grind rice into flour for purposes of bread, but generally flour itself is purchased from the bazar.

Female relations or female friends of these dancers are engaged preparing bread. In the event of such female relations and female friends being not procurable other females of their caste are availed of. They are paid at the rate of three annas a day each, and they are two or three in number, but generally there are two of them. They set to their work at seven in the morning and work till six or seven in the evening, by which time they are known to prepare not less than three hundred bread. While bread are being prepared on one side some of the female cooks referred to above or such servants as may be adept in the art of cooking, mix

spices in the mutton, put it into a pot, scatter on the spiced flesh slices of onions and potatoes, pour oil over the same, then over the whole put water as much as would reach its level, and finally place the pot on the fire-place.

When the flesh is cooked, the pot containing it is removed from the fire-place and kept on one side. Then the pot containing rice is placed on that fire-place, and when it is cooked the pot holding it is likewise removed from the fire-place and kept on another side. When this is done, the women engaged for cooking purposes are given each two or three breads and a quantity of the cooked mutton, and are paid each three annas.

After receiving the above they repair to their respective houses, while some of the dancers engage themselves in preparing lights, sweeping the ground and sprinkling thereon cowdung and water, so as to render the ground fit for eating their dinner on.

At about five in the evening the servants begin to arrive by twos and threes. By nine at night all the persons assemble. There is no one present then to receive them and they do not require to be so received. He who attends the place sits gossiping with any one he may come across there. If he came across none and if he was found standing idly like a stranger he is asked to sit down and is offered hobribobi to smoke. This hobribobi is, however, offered when a large number of persons is collected. While that is being done a variety of lights, as many as could be had from different quarters, are lighted about the place to be occupied for eating dinner on. Then enquiry is set on foot as to what persons of the *mela* had come, as to who are expected to come, as to why such and such persons are not going to come, &c. and when on enquiry it is discovered that all the expected persons have put in their appearance, arrangements are made to place leaf-plates. Those of the members of the *mela* who may be busy the whole day in preparing the food, also

busy themselves in serving food. Before serving food, however, they form an average of the persons present or actually count their number, though in a private way; after which they set to serve food in ten or fifteen plates more than required according to their counting. Beyond their dinner ground two or three copper bathing tubs or *gangals* full of water are placed, and when serving the food on the leaves is done, two or three of the elderly members of the *mela* proceed to the place of the gathering, and in a standing posture and with clasped hands, say come along, wash your hands and feet, and face; come along to eat your dinner. Upon this the people get up, go to the place where the water is kept, wash their hands and feet, and take their seats, each before the leaf-plate served with food as stated above. They do not require to put on silk waistcloths for this purpose as is necessary to be done in the instance of persons belonging to higher castes; each one, however, puts off his cap before taking his seat. They let remain on their persons the clothes, such as jackets, half jackets, &c., they may have worn, for fear lest they might be mixed up with those of others or otherwise mislead, and confusion might in consequence arise. For this fear each one keeps his own cap by himself, either about his loins or his armpit, or holds it in his hand. After all have taken their seats before their plates, one or two of those persons holding prominent ranks among them cry out in a loud tone—"Har, Har, Mahadev." As soon as these words are uttered the people begin to eat their food; and immediately after a mouthful thereof is taken, *shloks* or stanzas commence to be sung or repeated in tunes. The eating of each mouthful of food is followed by the repetition or singing of a *shlok* or two. This course is followed till the end of the dinner. Those of the persons present at such dinner parties, who make it their business to sing *shloks*, pay little or no attention to eating the food served to them. Competition takes place among them, each one trying to show off his own tone, whilst the rest of the people eat their food to their heart's

content. Some of these repeaters or singers of *shlokas* are so adept in the art that they shame even a learned Brahman. At the dinner party forming the subject of these papers were present one or two servants in the service of Hardasas or preachers of sermons. They repeated the *shlokas* in such proper and melodious tunes and pronounced the words, however difficult they might be, with such distinctness, that I at first mistook them for Brahmans. I relished much the Aryas of Moropant and the *shlokas* of Vaman Pandit repeated by them on the occasion.

The distributors or servers of the food at the dinner parties are always shrewd persons. They serve food in such a manner that the parties to whom they serve it obtain it bellyful and without doing any wastage. They stop at each plate-holder's plate, with mutton pots in their hands, crying out at the same time in an inviting tone, *ghya sagoti* or 'take mutton,' 'take mutton.' These plate holders are arranged in rows, and the servers of food go from row to row. Some of them crying out 'take bread,' while others of them cry out 'take rice.' The plate-holders upon this either ask for the same or say *nako*, or don't want, or simply nod their heads.

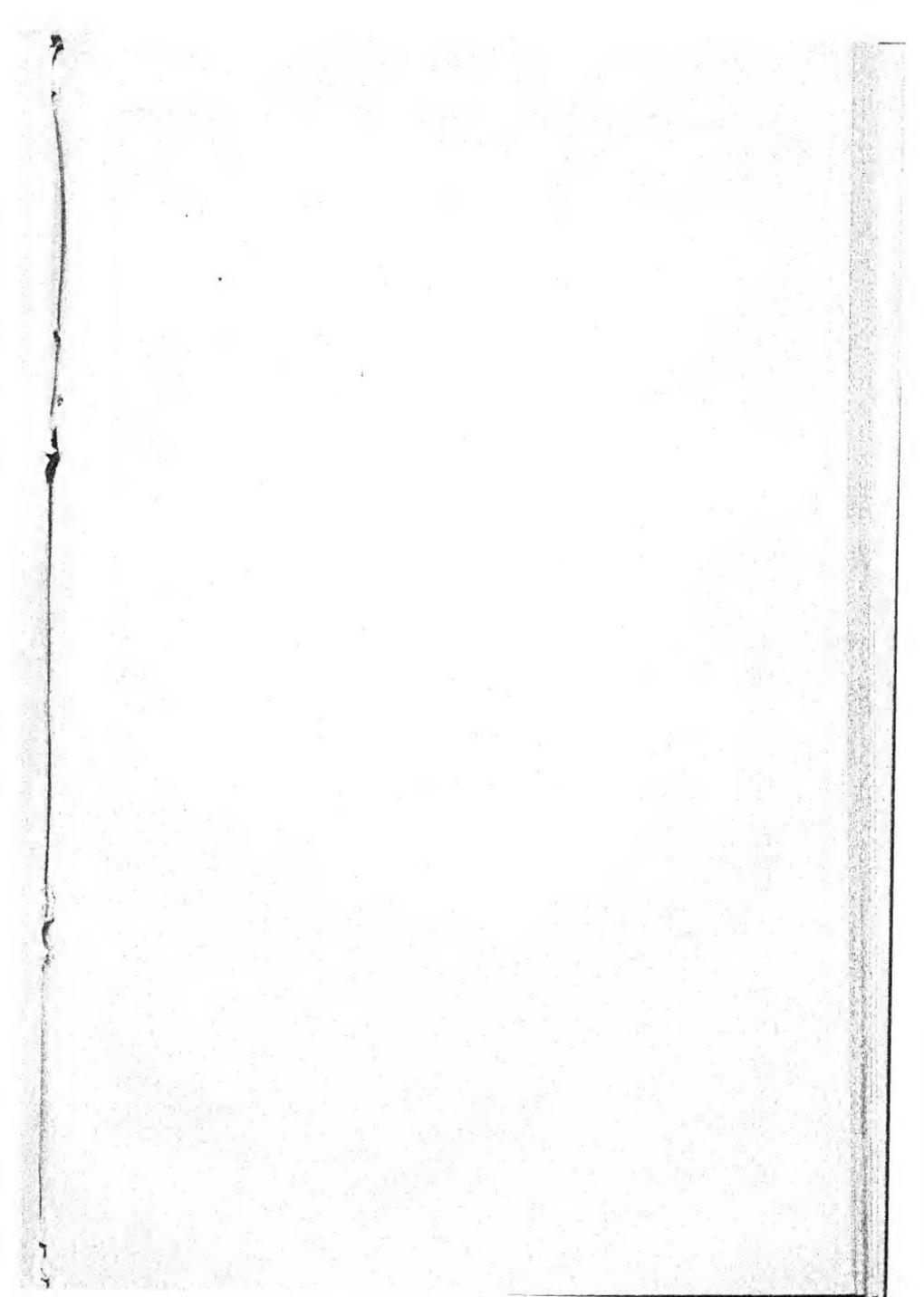
These diners are not in the habit of carrying water pots with them as high caste Hindus to drink water with on the occasion. This desideratum is supplied in the following manner:—The servers of food go from plate to plate and row to row with pots or *tâmbe* filled with water and cry out *pâni, pâni*, or water, water, or *ghya pani*, 'take water,' or *konâlâ pâni pahije*, 'who wants water to drink?'

Upon this such of them as want it, stretch out their left hands, and take the water pot in their own hands and from some distance pour water into their own mouth, and hand the pot back. In this way one *pangat* or set is done with its dinner; but while it is being done with, some other persons go on assembling outside for taking their dinner. After the dinner is over the people who may have eaten it wash their

hands, and after chewing packets of betel leaves or *pán supári*, smoke tobacco and return to their respective residences. It is not that they do not pass remarks on the good or bad arrangements or on the sort of food served. They declare their opinion about the same openly without entertaining any body's fear.

In this way a second or third *pangat* takes place. Often a malicious person with a view to disgrace the dinner party and to expose them to public ridicule collects a goodly number of his friends and goes with them to eat dinner, while the first or second *pangat* is engaged in eating the same. This he does, however, without previously giving an intimation to the promoters of the dinner party. On such an occasion only the latter are put into confusion and find themselves at a loss what to do. But it should not for a moment be supposed that there are wanting in the company persons shrewd enough to ward off the contingency; but that should the number the intruders be very large there and then only the dinner party company say to them in plain words 'all is over,' or *sarva sample*.

When all the outsiders are done with their dinner and have departed, the *mandali* or company of the dancers dine. Each of the *mandali* takes about three-fourths of an hour to be done with its meals. The whole business connected with the eating of the meals terminates between twelve and one at night. When the dancers are about to leave, the headman asks them to call at the spot again the following day to clean the pots and to take them to their respective owners' houses. The dancers accordingly call at the place in the afternoon following, do justice to the residue of the food prepared and served the preceding day, drink a glass of toddy with the balance of the money they may have, clean the cooking pots, and return them to where they may have been brought from for the occasion. Thus ends the dinner in connection with and in celebration of the Gavri festival.



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THE HINDU GODS.

BY

K. RAGHUNATHJI

AUTHOR OF

“*Pandharpur And Its God;*” &c &c &c.

दरिद्र, मरण, यातुनी मरण वरे, दरीद्रता खोटी ॥
मरणांत दुःख थोडें, दरिद्रांत व्यथा असे मोठी ॥

तुं सागर करुणेचा, देवा तुजलाची दुःख सांगावे ॥
तुज वांचुनी इतराते दीन मुख पसरोनी काय मागावे ॥



Bombag:

PRINTED AT THE FORT PRINTING PRESS.

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THE HINDU GODS.*

The existence of God or Supreme Being is so firmly rooted in the hearts of mankind that there is no nation in the world that has not acknowledged the same. What is alleged to the contrary must rather be attributed to their want of knowledge of these matters. We see some perform their religious service in the night by stealth. What is said of the denial of the existence of God is to be understood only of the plurality of gods, which doctrine is rejected by the wiser sort of men. And hence it is that we meet in their writings with the titles of the Being of all Beings; The First Being; The First Moving Cause, and Substance.

Hindus say that this world will diminish by degrees, till it comes to a drop of water, which is the divinity itself. After that it will increase again when Ishwar will cry out aloud *quen, quen*, and turn it again into a single drop of dew. This will make it revive it again, first into a mustard seed, then into a pearl, and lastly into an egg, containing the five original elements. This egg will have seven distinct shells or partitions, like an onion, whence will break forth fire and air upwards, and the other elements downwards, and the egg being thereby broken into two pieces, the upper part will produce the heavens, and the under part the earth; and because the egg had seven shells, were divided into fourteen half ones, the seven upper parts will be furnished with matter for seven heavens, and the seven lower for seven worlds. At the opening of the egg, there would be a thread drawn all along the middle, which would join the fourteen upper and lower worlds. Shiva would take his place in the highest sphere of the heavens. There would arise the mountain Kailas on earth, on the top of which

* Baldœus; Von Orlich; Friar Jordanus; Perceival; Beveridge; Sir W. Jones; Ward; H. Wilson; John Wilson; Ogilby; Churchill: Gilder; R. A. Soc. Journals; Bo. Quar. Rev.

stands a triangular substance which produces a round substance Quivelinga, i.e. the members of generation of both sexes, and this is Shiva or the divinity. As all living creatures are procreated by carnal copulation, the organs of generation came to be reverenced as the origin of all created things. They are worshipped in the houses as well as the temples with pomp and ceremony. Some sects wear the figure of this Quivelinga made of wood or metal round the neck and offer it daily the best of their dishes. Rogerius speaks to the same effect of the *Lingam*, i. e. membrum virile in muliebri as the Ishwar worshipped in temples. Saint Austin tells us of the Priapus which used to be carried in procession in honour of Bachus through the city of Italy; and the matrons used to crown his membrum virile with garlands. The inhabitants about Goa carry their brides to such a Priapus, in order to save them from barrenness. The Jogis term the Lingam, the manly yard and Quiven the same, and the figure they carry with them represents the conjunction of the members of both sexes.

Boal Phegor seems to have been the Priapus of the Jews. Jerome in his commentary upon the prophet Hosea, says that the Jewish women worshipped Boal Phegor ob obscen magnitudinem membra, quen nos Priapum possumus appellare.

Quivelinga, then is of a circular figure enclosed in three distinct shells representing Brahma, Vishnu, and Shiva. The first and the hardest produced Brahma the second, Vishnu, and the innermost, Shiva. Quivelinga being despoiled of the shells was burnt to ashes and fixed in the triangle. It having become a thing without sense or motion was required to be guarded, which Brahma and Vishnu refusing to do, Ishwar undertook the task and thereby came to be ranked above his brothers, and obtained the title of the great god or Mahadeva.

The religious history of India may be divided into 1st. The religion of the Vedas, or Monotheism; 2nd.

The religion of Manus Institutes or pantheism and the worship of inferior deities, saints and genii ; 3rd. The religion of Purans, or the doctrine of the Trimurti and of the incarnations ; and 4th. The religion of the Uppurans or the mythology of the poets. Before the world came into existence there was God, who created the sun, moon and stars. Then came Brahma or Rajagun, as the creator of the world ; then Vishnu or Satwagun, as the preserver ; and lastly, Shiva or Tamagun as the destroyer. There are thirty three millions of gods but they may be resolved into the above three.

Brahma. The creator of the universe has four faces and four hands, of a gold colour, dressed in white clothes and riding on a swan. He holds in his hands the Vedas, a water-jug, a rosary and a *Kamandalu*. He is the *pitamaha* of both the gods and men. His heaven contains, in a superior degree all that is in the other worlds. He has no temple.

Vishnu.—The preserver, is the most popular God, and holds a second place in the triad. He is a comely youth, richly dressed and holding a club, a discus, a *shankh* and a lotus in his hands. His *vahan* is Garud in the form of a youth with wings, and beak of a bird. Lakshumi and Satyabhama are the names of his wifes. He is the most attractive of the triad, and his heaven, called Vaikunth is entirely of gold. Precious stones form its pillars as well as the ornaments of its buildings which are constructed of jewels. Crystal showers descending upon it form a magnificent river and feed numerous lakes, covered with water lilies, blue, red, and white, some of which have a hundred and others a thousand petals. On a seat, glorious as the meridian sun sits Vishnu and to his right Lakshumi, whose face shines like a continual blaze of lightening and whose body diffuses the fragrance of the lotus for eight hundred miles. Glorious Vaishnavites are their ministering servants and divine or angelic natures find constant employment in meditating or singing their praise. Vishnu is worshipped in the form of

Shaligram, a round black stone found in the Gandaki river in Nepal, sometimes with holes in the shape of a cow's foot or of a flower garland believed to be bored by Vishnu, and is specially sacred as the abode of Vishnu under the name of Lakshumi-Narayan. The plant Tulsi is sacred to him.

Shiva.—The destroyer is represented in various ways as a silver coloured man with five faces, three eyes, and a half moon graces each forehead. He has four arms, holding a *parashu* and a deer in two hands, and with the third bestowing a blessing and with the fourth forbidding fear. He rides on a ox, wears tiger skin, and has his spouse on his knee. In his less fearful forms, he is represented as begging or sitting with hair coiled up, in profound meditation. Another representation of him is the Lingam, a smooth stone, white, black, or red brown in the form of an egg. The majority of temples are dedicated to Lings and they are more numerous than those dedicated to any other god, and the number of the worshippers is large than that of all other Gods put together. His officiating priests are Guravs, or Bhopis. His heaven is Mount Kailas, called Shivapuri ornamented with gems, pearls, coral, gold, and silver. Here reside gods and sages constantly worshipping him and Durga his wife, and apsaras continually sing and dance. The flowers are always in bloom here. Cool odoriferous and gentle winds always blow on these flowers, and diffuse their fragrance all over the mountains. A variety of birds sing constantly, repeating, 'Shiva, Shiva,' 'Durga, Durga.' The waters of the heavenly Ganges glide along in streams, and on a golden throne, adorned with jewels, sits Shiva and Durga engaged in conversation.

Ganesh.—The god of wisdom is a short fat man with four arms and the head of an elephant. He rides on a mouse and carries in his hands an *ankush* a battle-axe, a sweet ball and a dish of sweetmeats. It is unwise to transact any

business without first invoking him. His images are to be found everywhere, over public roads, over the doors of houses, shops, and temples, on books, manuscripts and nothing is written without first invoking him. At one time Shūiva left his home to put down the giant Gajásur. Parvati his wife, being about to repair to the bath and fearing she might be disturbed, created a man and set him to guard the place. While bathing, Shiva returned, and the guard not recognizing in him the husband of Parvati, refused him admittance. Shiva flew into a rage and killed him on the spot. Going in, he learnt from his wife who the guard was, and to conciliate her, agreed to resuscitate *Ganputi*. Not being able to find his head, substituted that of Gajasur which he had brought home as a trophy. Ganpati is the lord of *gans* or spirits but is called Vighna-harta or rescuer from calamity. The fourth of Bhádrapad is held sacred to him, when an image of clay is made and worshipped and then drowned in deep waters, a well, a tank, a river, or the sea. He is fond of red colour and red flowers are offered him. He is also fond of the *durvá* grass, which is offered to him in large quantities. On the above day it is deemed ill-omened to see the moon for the reason that on that day when Ganpati was riding, the rat on which he rode sank exhausted under his belly causing him to roll over. On this the moon who was looking on, laughed. Ganpati seeing him laughing cursed him, saying, 'no one should ever see thy face.' The gods upon this petitioned him, and he revoked his curse, limiting it to that day only, when if a person should happen to see the moon some calamity would inevitably befall him. To charm away the evil, the way resorted to is to provoke some one to abuse the delinquent and consequently passers by, are abused, pelted with stones or their lamps etc. smashed. Ganpati is represented by a little stone of a reddish hue, and these stones are found in the river Narbada.

Indra.—This regent of the gods, is white in colour, sitting on an elephant and holding in one hand the thunderbolt, and in the other a bow. He has a thousand eyes, and his wife Indrayani rides on a lion with a child in her arms. Indra is the god of the firmament and presides over atmospheric phenomena, but more especially over productions of humidity. Hence the formation of rain forms part of his peculiar province, and he is sometimes seen engaged in sending down rain, fertilizing the earth; while the demon cloud, combats his intentions by refusing to yield up its moisture. Indra's *swarg* is the most splendid; its palaces, are composed of pure gold, resplendent diamonds, jasper, sapphire, emeralds and other precious stones, whose brilliance exceeds that of a thousand suns. Its streets are of crystal fringed with gold; the most beautiful and fragrant flowers adorn its forests, and trees diffuse the sweetest odours. Refreshing breezes, canopies of fleecy clouds, thrones of dazzling brightness, birds of the sweetest melodies, and songs of the most delightful harmony are heard in the enchanting regions which are ever fragrant and ever robed in summer green.

Surya.—The sun, is a crowned prince whose head is encircled with golden rays, and drives in a car drawn by a seven headed horse. In front of him sits his charioteer. He is the supreme lord of the universe and his spouse is Prabha or brightness, but he is at times obliged to exchange her for shade or *Chhayá* for the reason that she is unable sustain the intensity of his rays.

Anant.—The snake-god, the infinite, the ruler of the Naga world, of supernatural powers; one who listened to Buddhás preaching with great reverence and devotion. The worship of Anant is one of the most ancient and widespread forms of religion in all parts of the world.

Agni.—Rides on a ram and carries a lotus, a rosary and a spear. Heaven is his domain where he is to be seen in the

sun and other celestial bodies. In the air he flashes in lightening and speaks in thunder; and on the earth his presence is recognized in all kinds of artificial fire.

Brahaspati.—The Guru of the gods, presides over Thursday. The mango tree is sacred to him.

Dattatraya.—Is an incarnation of all the persons in the triad. He is offered no worship and his followers have no very great standing.

Dwarkanath.—Is Krishna and has eight wives. His worship is much prevalent in Káthiávád, where there are two images of him.

Kuvera.—Is the god of wealth. He has no temple. He resides in a splendid palace and is borne through the air in a palanquin by four bearers. He wears a crown upon his head and carries closed lotus flowers in two his four hands.

Kamdev.—The god of love, is accompanied by Rati his wife and attended by the humming bee, the cukoo and gentle breeze.

Kartik Swami.—Is not worshipped by females. He is god of war, brought into existence for combating the demon Tarika who had become a terror to the gods. He is Shiva's son, and is represented as a young man of a warlike appearance, riding on a peacock and holding a bow in one hand and an arrow in the other.

Maruti.—The god of strength, is worshipped by Bairagis and Gosavis as the god of fatal revenge, He is Shivas son but a worshipper of Rám. He is devoted to a life of perpetual celibacy. He is worshipped on Saturdays and is fond of a red-lead *shendur* and oil, a mixture of which is poured over him.

Pavan.—The god of wind rides on a deer and holds in one hand an arrow and in the other, a pennon.

Shanta Durga.—Is worshipped with the same rites as Lakshumi, is attended by dancing-girls.

Shitaladevi.—Is the goddess of Small-pox, and is invoked during an attack of small-pox and on recovery is presented with cold drinks, water-melons, curds and so on.

Som.—Is moon and is represented as a beautiful youth, riding a chariot drawn by an antelope and holding in his hands a club and a lotus.

Varun.—The god of water with four arms, is white in colour, rides on a fish, with a rope in one hand and a club in the other. He is the god of fishermen and worshiped by husbandmen in seasons of draught.

Vitoba.—Was Krishna in *dvāpār yug*, but came down to Pandharpur for his votary Pundalik, when a brick was thrown to him on which he stood till Pundalik came up to him. On his left stands his wife Rukmini, who was Radha in *dvāpār yug*.

Yama.—Is the god of the infernal regions and judge of the dead. He has no temple. He is seated on a buffalo with a crown upon his head and a club and a rope in his hands. His inflamed eyes, dreadful teeth and grim aspect inspire terror. His counterpart is Dharmaraj who has a mild and benevolent countenance and is seen only by those to whom a place of happiness is awarded.

Satwai.—Is an incarnation of Parvati, who presides over the destinies of children till they are seven or eight years of age. Her image is a plain uncarved stone daubed over with red-lead. She is worshipped by barren women desirous of getting children, but if pregnant, they will not go to her or even look at her. When confinement takes place, on the evening of the fifth day, a picture is drawn on the wall with *shendur* and offerings are placed before her. Pen, ink and paper are placed before her to write the fate of the child, which she does when she comes there in the night. There

are also placed a dagger, a sword, and an arrow or two, to kill the evil spirits that may come in the evening to take away the child.

Rahu.—An *asur* who, when the gods churned the sea and produced *amrit*, took a draught of it, and became immortal. The Sun and Moon reported the theft to Vishnu who cut him in two. Having been rendered immortal however the head and trunk though severed, remained alive and were translated to the sky as Rahu and Ketu respectively. They cherish vindictive animosity against the sun and moon for betraying him and endeavours to destroy them. The seizure of them in his mouth is the cause of the eclipse.

Vetal.—Is a spirit animating dead bodies. He is an *aratár* of Shiva and is greatly feared. He is worshipped when one is possessed by a devil or when one wishes the ruin or death of another. He is fond of the blood of goats, sheep and fowls, which, when presented to him, he is satisfied. Vetal is represented in the form of a man without arms or legs, fierce and gigantic, or as a man perfect in all parts; or as shapeless stones under trees, daubed with white and red paint. This is Vetal and his army.

Kali.—Is Shakti or Parvati, wife of Shiva. In her worship flesh and spirituous liquors are freely used. Her followers are Súkts, wearing a red-brow mark. The days sacred to her are Tuesdays, Fridays and Sundays. Each of the triad gods is provided with a Sakti or consort. That of Brahma is Saraswati, who is white in colour, riding on a peacock with a lute in her hand. She is the goddess of learning and music. The principal sons she bore to Brahma are Vishwakarma, the architect of heaven, Narad, the messenger of the gods and Swayambhu the first and the chief of the Manus. Of incarnation, Brahma furnished only one in Daksha, who gave his daughter in marriage to Shiva, and having afterwards lost his head in a quarrel had it replaced by that of a he-goat.

Saraswati.—The goddess of learning and eloquence is held in very high estimation. She is Brahma's spouse.

Khanderao.—From *Kunda* and *Rao*, ruler of Toran Mal and the adjacent countries, belonged either to the Bhil or Ramosi tribe and was deified after his death. He is also known by the names of Bhairav, Martand, Bhairoba, Khandoba, Malhari &c., Though originally worshipped by Bhils and Ramoshis only he is now the favourite god of the whole of the Deccan Marathas and worshipped from the Brahman to the lowest Mahar and Mang. The Ramoshis have such a great fear of him that they will never violate an oath made in his name. He has always his wife Mhalsa on the back of the horse before him and is represented as a warrior riding on a horse because he came to Jejuri in that character to kill the demon Manimal who was humbling the Brahmins. The demon in company with his brother Mani, came with a large army and conquered the country near Jejuri and devastated it, killing the cows, beating the Brahmins and carrying away their wives and daughters. The Brahmins prayed to Indra for relief who directed them to appeal to Vishnu and both advised them to implore the aid of Shiva. Shiva assumed the character of Martand Bhairav and slew the demon and his army. The demons used turmeric to paint their bodies and Bhairav Martand is supposed to delight in turmeric powder which memorises his triumph over them.

The other things offered to him are cocoanuts, butter and sugar. He is the god of success, health, strength and prowess. Hence his favourite worshippers are endowed by him with great strength and they go about displaying their extraordinary might by performing marvellous feats. They break massive chains and walk in fire and pierce their bodies with sharp daggers without experiencing any hurt. His followers are Murlis and Waghes, who carry bells in their hands and bags of turmeric powder round their necks, sing songs in honor of the god and beg. Sunday is the day

sacred to Khandoba and he is especially worshipped on that day. Wednesday is also a special day of worship, but Champa-Shasti, the sixth of the bright help of Margashirsha is the most sacred day, when great festivals are held.

Dasavtar.

Vishnu appears as a pleasing man of a dark complexion, dressed in sky blue, like a King of ancient times or in the form of his ten principal incarnations or *avatars*.

1. His first *avatar* was a fish, *Matshya*, which snatched the Vedas from a demon, who had got possession of them during an inundation.

2. In his second incarnation he was a boar, *Varaha*, which raised the earth with its tusks from the bottom of the ocean, into which it had sunk.

3. In his third, he was a tortoise, *Kurma*, which supported a mountain.

4. Then Vishnu becomes at length more closely connected with mankind by saving the life of a believer whom his father was going to kill, because he asserted that Vishnu was the pillar which supported the hall in which they were. This was the *Narsiva-avatar* in human form with the head and paws of a lion, which sprang out of the pillar and destroyed the unbelieving tyrant.

5. Vishnu this time becomes Vaman for the reason that a king by means of sacrifices and penances had obtained such power over the gods that they were obliged to give up to him the earth and the sea and looked forward with anxious foreboding to the moment when his last sacrifice would put him in possession of heaven. On this occasion Vishnu appeared as a dwarf Brahman and begged for as much ground as he could measure in three steps. The king made no difficulty in granting the modest request of the little creature and poured into his hand the Ganges water in confirmation of the oath. Vishnu suddenly be-

came a giant and with his first step traversed the whole earth; with the second, the ocean; and with the third took possession of heaven; and thus deprived the king of his dominions, and sent him down into hell as the king of the lower regions.

6. His sixth incarnation was a Brahman hero, Parashram, who extirpated the Kshatriyas. Parashurám was the son of Jamadagni, a pious ascetic descended from Bhrigu. Among the fruits of his penance Jamadagni possessed the divine cow *Kamdhenu*, from which all that was desired was obtained. The King, a Kshatriya, tried to get the cow and in the struggle Jamadagni was killed. Parashuram vowed to exterminate the Kshatriyas and defeated them in twenty-one battles. In consequence of sparing some the Kshatriyas; the tribe revived. The Brahmans did not treat Parashram well, but he reclaimed land from the sea on Malabar Coast.

7. Rama, the King of Oude was the seventh *avatar* of whom it is related that he was expelled from the paternal dominion and lived for twelve years in a forest secluded from the world. He then devoted himself to religious duties, while his wife Sita was carried off by a giant, Ráwan, King of Ceylon. In order to deliver her, Rama passed through the Deccan, penetrated to Ceylon and supported by an army of monkeys under the deified leader Hanumán, he triumphed over his adversary. Having however unjustly put to death his brother Lakushman, who had spared all his dangers, he was overpowered by the stings of conscience, and threw himself into a river and was received among the gods.

8. Vishnu's principal incarnation was that of Krishna the son of a King of Mathura, but he was brought up by a shepherd, in order to conceal him from a tyrant who sought his life. His youthful sports are held in undying remembrance. He was exceedingly beautiful and he was adored by women of all ranks, whose hearts went forth to

him, wherever he appeared. He is held in high veneration by the people of India.

9. Vishnu's ninth incarnation was Buddha.

10. And his tenth, Kalanki is yet to come.

The *Vad* is worshipped by women that their husbands may be long lived.

The *Pimpal* is worshipped by women to get children.

The *Asok* is worshipped for the arresting of all evil.

The leaves of the *Shami* are sacred to Ganpati and offered to him to avert evil.

The *Tulsi* plant is worshipped for the destruction of enemies, and the ensuring of the worshippers own prosperity. It preserves the soul from the troubles of Yama.

The *Apta* during the Dasara festival is worshipped and its leaves distributed among friends as so much gold. At this festival articles in and about the house are worshipped. The peasant his articles of husbandry ; the soldier his arms, such as a sword, a gun &c., The clerk his pen, inkstand, ruler, pencil, papers, pen-knife, paper-cutter, sand-box, &c., and the barber, his shaving case and so on.

The *Amli* is held sacred and in the month of Kartik, dinner taken under its branches is termed *amlibhojan*.

The *Umbar* is worshipped for recovery from sickness.

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DREAM.

I dreamt a dream in the small hours of one morning to the following effect I saw three coaches, one after another, fleeting past at full speed; seven-faced horses were yoked to those coaches; they appeared to be flying with the greatest velocity towards the Sun who was then just dawn-ing upon the day. Brahma, Vishnu and Mahesha were riding in the first coach; in the second there were, my father, whom we called by the name of Baba; my uncle, Dada, whom I had seen when I was four or five years old; and a third individual, whom I thought I knew. From his description my people told me he was my grand-father, whose name was Nana and who died when I was an infant aged about a year or so. All these three persons smiled at me, and I felt that they would just speak to me. The third coach, I saw, was filled with saintly personages. Dada said to me:—"My darling, I had last seen you as a child; I now see you such a grown up man. You have immortalised Baba's (father's) name but alas! who gave you my name, Dada! You are reduced to the same condition as I was. I lost my only son in my old age, I took that grief to heart and died. Thereafter a person made away with my wealth and property plunging my wife and daughters into misery and distress. But your condition, my poor boy, is even worse. You lost your only son in your advanced age, like myself; but unlike myself, your property is usurped under your very nose, and not subsequent to your death. This painful incident, which occurred in my case after I breathed my last, has overtaken you in your life-time! You are witnessing it, not but that, you are writhing under it." Baba accosted me thus:—"Do not take to heart the distressing con-dition in which you are now placed notwithstanding the fact that you have done good to your family; of all my children

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you have made my name immortal; that was the name of my *guru* (religious preceptor). You have studiously stuck to the religion in which I was born and of which I was proud. You alone have celebrated religious and social festivals in my house. Your present predicament is due, as though, to your having cut the ground under your own feet. As a consequence you have lost your only son and you are reduced to a state of privation. Put implicit faith in God, do not forget Him even for a moment." Nana said :—" My dear boy, you have visited places of pilgrimage and shrines; you have studied *Shastras* and *Purans*. You have performed your own obsequies in sacred places; in short you are absolved from all your duties in this life. There is only one thing to be done; do it and give up the ghost. Perform *Shradh* in a religious place, say, near *Sagar*, the sea-side; present us with *pind* and thereby give us salvation. Do perform *Sanyasvidhi*, so that just as a bird flies from one tree to another, you will have salvation." While this conversation was going on, I saw my elder brother standing hard by. I said to him :—" Bhai, O Bhai look here! These coaches look like those (the drawing of which) we see portrayed on our *Pothis*." "Where are they I cannot see them" replied he I pointed my finger at them and roared out "look, here they are, why can you not see them, they are speeding fast away towards the Sun?" "No my man, I cannot see them; you are demented by constant reading", he again replied. I then turned towards a European gentleman who was close by and said :—" Please, sir, see those three coaches, that are running one after another." "Where are they?" he asked, adding "I wish I could see them, I cannot see them" I feel I saw this dream, while I was awake. I rose and sat in my bed, and yet the scene was hovering before my vision. It did not move beyond it. Those coaches entered the body of the Sun, made themselves visible to me from there, and then disappeared. Even now the entire spectacle is before my eyes—the Trinity; my father, my uncle, my grandfather (whom I had never seen before), and that congregation of the *Rishis*.

For two or three days I behaved like a maniac ; I appeared a peculiar being to the members of my family. I apprised my doctor of the dream when he said "you look much excited, I am afraid you will go mad, you have taken to heart the grief of your printing press. On the face of this earth there are found miscreants who molest good people ; but you must overlook their conduct. You must lead a life of peace and tranquility." I then narrated the dream to the *Shastris*, astrologers, *pujaris* and others. They told me that I should perform *Tripandi Shraddh* and give *Pinda*s to my fore-fathers, so that they will not have to hang in the middle, for want of complete salvation. They have approached the coterie of *Rishis* and are waiting to be merged in the Gods Entitle them to do so by performing the *Tripandi Shraddh*". In compliance with this advice I performed the *Tripandi Shraddh*, last month (April).

My death would be a great relief to me, now and I am quite happy to go to my God, whom I so fervently pray to take me unto Himself soon, say, at once, however great a sinner I may be, and not to keep me to be made the further butt of ridicule and vilification of my enemies.

I need not repeat here that all the funeral rites and ceremonies for the dying and the dead, on my own account, have already been performed by me with my own hands at sacred streams. They are not, therefore, necessary to be repeated now when I am gone. Hence I do not care if Dheds and Mahars carry my corps, or fire for my cremation. I am above all this. It now only remains for me to depart this life. May the Almighty expedite the consummation. *Tathastu.*
Amen.

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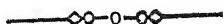
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THE STORY
OF
SUNDARABAI

BY
K. RAGHUNATHJI,

AUTHOR OF

"The Hindu Temples of Bombay," "The Dancing Girls
of Bombay;" "The Patane Prabhus;" The Beggars and
Criers of Bombay, &c. &c. &c.



"They are the books, the arts, the academy that shew,
contain, and nonrich all the world."—Shakespeare.



BOMBAY:
PRINTED AT THE FORT PRINTING PRESS.

1899.

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IN MEMORY
OF
BALJI KRISHNANATH
THE SON OF

Sundarabai & Krishnanath Raghunathji

WHO DEPARTED THIS LIFE, IN A MOST PITIABLE
STATE, IN A COART AT MAHIM,

ON

24th March 1898.

The story of Sundarabai which originally appeared in Marathi, cannot fail to interest our readers in the English garb and especially Englishmen, who know so little of Indian life. It is unfortunately believed by many of the latter that Indian family life is destitute of the loves and friendships and delicate sympathies which make the domestic life of the English so delightful and attractive; but it is a mistake to think so. Human life is uniform, and the inmost springs of action are everywhere identical. Without love society cannot exist, though the outward manifestations of it may be different. The Hindus place of residence, when the domestic relations are maintained in a pure state, is verily a home—a sweet home; and the Hindu, no matter, however, depraved, turns to his home, with the intensest affection in moments of supreme necessity and solitude. It is round his home that his tenderest affections are centered and it is to his home that he returns to spend the last days of his earthly pilgrimage. The Judge, the Collector, the clerks, the sepoys,—all regard their little thatched cottages in which they were born and where their dear ones lived as places of completest rest and felicity.

The life of Sundarabai would have been very much darkened if her son had left this world before her death. God had mercifully delayed the sad event, and she was saved a sore calamity. But it has cast a deep shadow over the life of his unfortunate surviving parent, who in his old age has been deprived of his only son and his only means of subsistence,—The Family Printing Press. These two most direful calamities—*Putra-shok* and *Dhan-shok*, have made him most miserable. He feels as if the curses of his enemies are going to be realized. He is now to be seen in rags, and wandering from door to door. But he must submit humbly to Divine ordination. The greatest of good men have been poor, and our own Tukaram was a pauper for life; in spite of his eminent

piety and devotion. My dear Dada. * * * On the morning of the day on which your son died, your enemy cursed you saying, 'let thorns and stones fall into your stomach.' But in the evening seeing your son dead, he stood before you with joined hands, in the attitude of a penitent and begged for your forgiveness, saying, "Pray believe that the person who is dead, is not your son but that we brothers who are living and standing before you, are your son, Ballji. Pray forget and forgive. ' When you went to your Printing press, another enemy of yours, the first enemy's brother, abused you, saying, 'when you die your corpse will be carried for cremation by Dheds and Mhars, and Dhakia your servant will carry the fire for your cremation.' And this enemy of yours was often recommended by you for employment, and he has returned your goodness in this way ! Again yesterday a vixen sent you the following message by two bigaris or day-labourers 'Dhakia, your servant, will carry fire for your cremation.' 'Now one can possibly appreciate the importance of carrying the earthen jar of fire more than these two wicked persons.' As both or all of these are childless, may I ask who will carry their earthen jars, save and except their beloved friend Dhakia ? The most eminent Pandit Indra died after expressing his last wish that his funeral obsequies should be performed by his old and faithful servant, and accordingly he performed them, despite the fact that his master belonged to the Brahman caste. This being so, what would it matter if your funeral rites were performed for you by your old and faithful servant, who along with you was known to Europeans and Natives alike. Our European lady teachers used to tell us that among them servants sometimes became chief mourners. You need take no offence at the messages sent to you, but quietly submit to them. You enjoy world wide renown. Her most Gracious Majesty the Queen Empress has been graciously pleased to express her thanks to you. Again His Holiness the great saint of Karvir and the greatest spiritual preceptor or *Jagat-Guru* of the entire Hindoo

community addresses you as Pandit, Shastri, and asks you for information on some of the most important points connected with the Brahman community. If eminent personages like these pay you due respect, what have you to fear from wicked people ? You are a member of highly respectable Societies in Europe as for instance, the Royal Asiatic Society. You are renowned as a *literateur* in England, Italy, Germany, America &c. Your photograph was sent for and placed alongside with those of the literats. If your respectability is of such a high order, what care you for the abuses of the wicked ? Pandit and Shastri are the titles by which you are addressed, and I must tell you that it is I think difficult to find your equal, not only in our own caste, but in many other also. Though your friends were striving to procure for you the titles of Rao Saheb and Rao Bahadur you declined the honour. In the same way whenever it is proposed to elect you a 'fellow' of some institution you not only show your disinclination to become one, but declare, I do not sometimes get a coat or a pair of shoes to put on, how can it become me to associate with big people ? I am all right as I am. What success I achieve in my undertaking in my present condition, I shall not be able to achieve if I use silk-bordered waist-cloths or gold bordered turbans. At one moment I am sitting in the company of Bhangis and at another I am in the society of *Mahars* and *Mangs*, while at a third I am with Brahman Shastris. In like manner, not only in our caste but not even in any other Hindoo caste, is there published a half or a quarter of the number of books you have published. A man therefore of such abilities, a man who on account of his unworldly nature is deservedly called a *Gosavi*, a *Sanyasi*, and *Tukoba* is not an ordinary mortal. Alas that you should lose your only son ; that a malevolent trio should snatch from your hands the Printing Press, which for the last thirty years has been the chief source of livelihood not only to you but also to your whole family, and that the trio should subject you to privations

that make you wander about without food !!! They should rest completely assured that they will have to pay a heavy penalty for their conduct, not as much in the next, as in this very life.

Your advice is sought on different subjects and your reports are fully relied on. You have justly been styled, 'a Prabhu gentleman of unusual skill and intelligence,' 'a deep well whose bottom cannot be fathomed,' &c. &c. Add to this the fact that your travels extend all over the presidency. You have visited more sacred places than any other person of your caste. You have been to Kashi, Benares, Nasik, Tuljapur, Gandgapur, and Pandharpur, not less than six times; you have likewise not left unvisited minor places of pilgrimage. You have already performed *your own* funeral rites and ceremonies, and have been for some years trying to take *sanyas*. What should then a man of your position care if his body is carried by *Dheds* or *Mahar* and his earthen jar carried before his corpse by a Sudra. For him it is sufficient to take a leap from one life into another, in the same way as a bird flies from one bough of a tree to another.

I remember an incident that took place at Khandwa when we went there to see the *Van* burnt by the God Rama. A body of a man was wrapped up in a mat and the mat was tied to the horns of a bull by a long rope. The bull was dragging the mat along the road and tearing it to pieces. In reply to our inquiry about the matter, you said that there was the dead body of a man in the mat which the *Mhar* is taking away to be thrown into the woods. One should think, therefore, as the proverb goes, that the world is a nomenclature to man after his death. If such be the case what matter is there for solicitude if your dead body be carried for disposal by a *Mhar* or *Mang*. It is not a matter of small moment that you should successfully discharge your duty in the Gazetteer Department, that Gov-

ernment resolutions should be issued regarding you. That you should be given at one time Rs. 2,000, at another Rs. 1,000 and at a third time Rs. 700. In the same way a European gentleman, not acquainted with you, sent you Rs. 200 as a reward after perusing in the—columns of the *Bombay Gazette* your paper on the “Dancing Girls of Bombay.” Several other articles appeared in the columns of the Bombay dailies, the *Indian Antiquary*, the *Orient*, the *Panjab Notes and Queries*, &c. &c. Besides these your works which you have published will immortalized your name and a fragrant smell like that of the rose will emanate therefrom. I ask you if the same will be the case with the names of the trio. Only the other day how many collected in the High Court just to see what K. Raghunathji is like.’ One of them having surveyed you while you were sitting on a bench alongside with peons, said to you, ‘I am sorry to see you sitting here; tears start into my eyes, I wish you would give this case up, just bringing to your mind that the press died along with your son, or that while your son was sitting in the press it caught fire and was burnt down with your son.’ Moreover two other gentlemen sent you a message to this effect:— It does not behove you to proceed against a woman in a court of law. If God provides the flying birds with the means of subsistence, do you think He will neglect you!” If you go a begging no one will call you a beggar; they will look upon you as a *Sadhu*. If you remember, at one time when you made a *namaskar* to a street scavenger, a Brahman, who happened to pass by, did not relish it and remonstrated with you when you discoursed to him as to who should be called a Brahman, and he recognized your superiority at once. I still remember that fact. It was somewhat to the following effect” :— “Who is a Brahman? He whose youth is passed in self-denial and austerities and who is devoted exclusively to the study of the Vedas, obedient and serving his teacher. He begs his subsistence from door to door. In the second period of his life he is surrounded by his family and his children per-

forming the usual duties of a Brahman in reading and teaching the Vedas, sacrificing and praying, giving and receiving alms. He is never to accept any service and to renounce all the pleasures of life; shun worldly honours and enjoyments as poison. He must be frank and modest, pure and chaste, without anger and malice, his hair and beard cut and his person cleanly, with a staff and the Vedas in his hand and rings in his ears. If he has read the sacred books, has brought up his son religiously and performed the sacrifices, he is to confide everything to his son and to live in his house as an arbitrator. In his third period of life, he clothes himself with the skin of a black antelope, or with leaves of trees, his hair hanging down, and his nails suffered to grow very long. He is to sleep out of doors, on the bare ground, live only on fruits and roots and perform all his religious duties with the greatest superiority. Lastly, he concludes his life in self contemplation and in meditation on his God. He breathes out his spirit as the bird flies into the open air from the branch up the tree." Such being your position in life pray bear patiently the annoyance and molestation that you are being put to. Be undaunted; your world-wide renown has made your name immortal."

No one who saw the boy in rigorous health and spirits, prosecuting the duties of life, imagined, that his end was so near. As he lived, so he died in active work, in the prime of early manhood. May the Lord have mercy upon his spirit.

I would conclude this with the following note from Rao Saheb, Kaluram Bhow Mansaram:—Poona, 11th April 1892. My dear Baba Saheb, I was deeply grieved to bear of the death of your only son and I can well imagine how greatly you must miss him every hour and how deeply you must mourn his loss. Comfort Sir, I would give you if I could. But I know how little the forms of consolation can avail at a time when your mind is overwhelmed with grief.

Time alone can soothe your dreadful affliction. Let me entreat you however, not to waste your health in unprofitable sorrow, but resign yourself to the Will of the Almighty.

Your sympathising friend,
KALURAM BHOW MANSARAM.

PREFACE.

It is indeed a source of great pleasure to me to see that like the rose, my neighbours wife, should smell so sweet, even at this distant date. For I have been prevailed upon by some of her European friends and admirers to write an account of her in English.

But undertakings like this are good, for persons in affluent circumstances, those who can afford to spend large sums of money to perpetuate the memory of their deceased relatives. But for a person in my humble position living almost from hand to mouth, to think of defraying even the printing charges of this brochure is sheer madness. Yet with all that when I bring into my head the idea of perpetuating the memory of my departed partner in life by writing her biography, short, howsoever it be, my readers will not think that I do this with any degree of vanity. The fact is that I loved her with doting fondness, aye, bordering on madness. And it is the return for that love that I have rendered this sketch of her life into English in obedience to the pressure of friends. If therefore a perusal of these pages tends to ameliorate the condition of a single woman by the picture faithfully depicted and walks in the footsteps of one who was a pattern of virtue, the writer of that life will consider, that his labours have been amply rewarded.

The preparation of the sketch in English is a very difficult attempt and none but such as are moved with genuine affection can understand it, and there is no gainsaying that unless and until works of this kind are published there appears little or no chance of any change occurring in the *modus operandi* and general character of our women. For no Puranic, desultory or improbable tales are told in the

following pages. They on the other hand treat of a few of the prominent traits in the character of a woman who was at least the embodiment of a good wife and a loving, fond, and affectionate mother, a woman the like of whom the Rishis and Munis of old pronounced as a blessing and a glory to the family in which she flourished, even unto the sixth and seventh generation. All this would be manifest from a perusal of the tract itself. Indeed they would see a veritable reality therein.

It should not however be inferred from this that there do not exist in this *terra firma* other women similarly guileless, simple minded, chaste and obedient to their husbands, for without them there cannot exist the good and happy families that do exist. Nor can the family affairs go on smoothly in this world, for woman forms the nucleus of the circle of domestic economy. It is stated in the Bhagvat-Gita that if women become defiled, the result would be *varna sankar* or confusion, rather annihilation of castes. It is further stated that *sankar* is the stepping to hell. Domestic economy therefore entirely depends upon the sagacity and morality of women, and it is for this very reason, I said before that they invariably and materially form the centre of the circle of that economy.

Womankind is the image made up of the nine astrological planets, for Mangal has made her lips as red as himself; Brahaspati has rendered her breasts corpulent like himself; her mouth is joyous like the moon; the lustre of her body is like that of the sun; her curled and jet black coloured hair are like those of Ketu; her clean rows of teeth are like those of Shukra; her mind is like that of Buddha Pandit; the large and dark haired topknot is formed by Rahu; her slow pace of steps is after the fashion of Shani. The soles of her feet Indra himself rubs and her hair are curled by the great Sesh with his hood; at her service the great luminary

of the day is ready from the time of his rising up to the time of his going down the horizon. She is the primary cause of the creation of the world. Is not she therefore the light of the happy home? Home, wealth, passion and desire for absorption of the soul into the divine essence are matters of no great significance to one who has no wife. A house without a mistress is no house, but a hermitage, nay a veritable wilderness, and a King's palace without a mistress is none better than a barren and waste land. "Brahma created among other things, woman the most beautiful of all. He looked around for suitable raw material. He took some of the most refined gold, some of the most beautiful pearls, some of the most exquisite flowers, and mixed these with a due proportion of cool moon beams. The recipe was complete and woman started into existence in all her glory." In the ancient, the Vedic and even in the Puranic period, woman was more honoured and respected and free than she is now. Rigveda mentions her with respect and affection. The Purans call her the friend of the solitary, who solaces with her sweet converse and again who must be honoured, respected and bowed to, for where the female is honoured there the deities are pleased.

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THE STORY.

I was until now afraid to call my wife by her name for the Shastras forbid the uttering of ones own name, his wife's, or that of his spiritual teacher or *Guru* and say that the violation of this rule is visited with the curtailment of life. But in the present instance, no fear of the kind now exists, the string of life of my wife has been already cut asunder, I therefore make myself bold and with a mind unfettered by any prejudice tell you that I knew Sundarábáí since she was a mere child wearing a long gown and a short sleeved bodice and known by the name of Sonábáí. Since her marriage at the age of nine she took pleasure in remaining at her husband's house and making herself merry there. If in consequence of her having stayed there for a length of time, she received a call from her parents, she sent back the servant with a reply in the negative. Should however the servant venture to go to her mother-in-law and make the call before her, she told the subject of the call to go, nay at times she even insisted upon her compliance, but if she was found disinclined to go with all that, her mother-in-law had no other alternative, but to say to the servant, she is not disposed to go, what shall I do ? She cannot be pushed out of the house.

Sonábáí delighted herself in the company and society of her juvenile sisters-in-law. This she preferred to going to the house of her parents. So much was she attached even from her infancy to that house and to that family of which she became in after life the moving pivot, the supporting fulcrum, the guiding head.

In her girlhood she dined in company of her father-in-law and not only in the same row with him, but next to him and it sometimes so happened that her husband also dined with

her but in the opposite row face to face, and what is funny to state here is, that he ate his meals quietly with his head hung down and ran away as soon as he was done with, it whilst she dined with complacency in her father-in-laws company and left the spot with him as his own child. Sundarabai's father-in-law was not of the type of the present reformers. He was an orthodox Hindu in the truest sense of the word, and an inveterate Vaishnav. He was religious and a strict observer of religious observances. Of all the goods he worshipped Surya-Narayan the most, believing him to be the tutelary deity of the Kshatriyas. Without looking one way or the other he steadily kept his eyes upon that luminary and standing on one leg repeated the Bhagvatgita from beginning to end. After finishing his morning devotions he went to office and after returning therefrom in the evening, he had again his evening devotional exercises. Then after supper he busied himself with *bhajan* holding in his hands *chiplyas* until midnight. Himself being of a religious turn of mind and of moral rectitude, his children naturally inherited those good qualities. When he died, he died in peace not only with himself but also with God whom he so devotedly worshipped.

Subsequently Sonábáí dined with her husband, sitting in his front. This course she continued to follow until a couple of weeks before she breathed her last. while however she was engaged in dining her husband invariably noticed which of the articles served she liked most. As she did not like the house people to know it, neither would the house people even if they knew it, would have served it to her on account of her delicate health, her husband put it out of affection into her dish, that she might have it to satiety.

Rice, split pulse, curds, butter-milk, formed the choice articles of her food. She ate choice fish occasionally, but flesh, seldom or never. After she was done with her meals

she chewed packets of betelnut and leaves with a large quantity of cardamoms of which she was ardently fond. She liked to eat things capable of producing coolness, in the system. She also required open air, and though a large hall was allotted to her for her sleeping purposes, yet she could not get sleep without keeping its windows open; and further she felt comfortable only when she sat after getting up in the morning from her bed in that portion of the house which was favoured with a good gust of wind.

Certain articles of diet on account of the poor state of her health, she was forbidden to eat, but whenever she persisted in having them, she was not refused, but not without sorrow. So also may be said of the cardamoms which if refused by the husband or other house people, she would press her son and he was obliged yea compelled to comply with her wishes. These packets then of betel leaves with cardamoms in them, the curds, and butter-milk, the icy waters, the fresh cool breeze of the early morn, all combined to cool down her body and hurry her on to eternity.

Sonábáí was originally of a strong make, tall, gold-coloured with large black eyes and pearly teeth. And these teeth of hers were so strong that she could with ease tear asunder and chew out a piece of sugarcane, however, hard it may be. They retained their strength till her death, not a single one having got so much as even loosened from its socket. But in consequence of her having conceived children in early youth, she was reduced both in body and in health, and she became slender like the tender pod of a horse radish tree and looked like a pretty doll with a skin of the colour of a lemon. She was so small that she seemed smaller than even her own children, and was taken as their younger sister by those who happened to visit the family the first time; and it was with difficulty that these persons and more especially the European ladies who visited the family could be convinced of the fact. Being of a forbear-

ing temperament of mind she did no harm to any body, but was on the contrary meek, sweet tempered, merry, liberal, open hearted, conciliating, modest, industrious and good in every other way. She was not the less amusing. She liked cleanliness much. She never felt herself easy unless the house was broomed three or four times in a day. Every fifth or sixth day she herself did the work and calling her servants asked them to see how well it looked then! The least disarrangement in the house put her out of temper. She wanted to see every thing properly cleaned and kept in its proper place. Her sleeping place and her bed were so clean and neat that she herself superintended the servants who had the management thereof and if with all that supervision, things did not turn up to her satisfaction, she complained about the same to her husband, who then prepared her bed with his own hands for her! Who but one possessed of an adamantine heart can without shedding tears bear to see the sleeping place of such a lovely creature now lying vacant. Whenever her husband was sick, she kept herself awake the whole night sitting by his bed-side or lying on the bare ground besides the cot, so that she may be within his hearing. She would on such occasions never sleep, however pressed she may be to do so by her children.

Evil days are cast in the lot of all. None escapes them, yet in the event of their befalling on any one, our heroine was always forward to go forth and unhesitatingly sympathetically administer to him consolation. Nor did she stop there. She even assisted him pecuniarily to the extent her purse admitted, and owing to this liberality and benevolence on her part she kept her family in a state little above mediocrity. She was never reserved nor inaccessible and her conversation was sweet, soothing, sensible and fraught with thought and admonition, and though latterly in consequence of the increase of her illness, her disposition appeared to have undergone a change and she to have become a little too harsh, yet they

all took that conduct in good parts and pitied and loved her the more. She being jocular and full of mirth, sometimes took liberties with her feminine equals, but none of them ever felt themselves insulted nor aggrieved at them.

Sundarabai was of an independent spirit, she did not spare even her husband; whenever he was indifferent to the interests of the family. It should not be supposed, she would say that the family wants are supplied by sticking ones-self to his chair and desk. She would also repeat to him in English 'charity begins at home' and ask him whether or not he knew the difference between 'go and come,' which last phrase also she expressed in English. He had sometimes to make bazar supplies and should she happen to find them to be bad stuffs or to have been paid for inordinately, she showed signs of displeasure, and would humorously say, 'when will you my dear boy, learn these simple things?' Such occasions he had had to meet with three or four times in the course of a month or sometimes oftener.

Sundarabai entertained for her relations regards to the end of her life, though distance of space had separated some of them from her, and though they were out of her sight, they were not on that account the less out of her mind. So much was she kind and full of love, who knew that this illness was her fatal one. Otherwise they would have been sent for to see her for the last time. Those who had witnessed her former illnesses thought little of the present one. They confidently believed that she would survive it. But God had viewed the matter differently. He wanted her with himself. Her business in this transient world was over and she proceeded to the region from which none returns, the region which abounds in eternal happiness.

Though at times Sundarabai felt disinclined to go to the house of her parents and other relations to see them, yet if

her brother failed to see her at her place at least, once in the week, she sent for him and when they both had had with each other parley, however short, she considered that she had seen all the members of her parents family.

Sundarábáí's attachment to her husband was so great that in the morning as soon as he was up, she would stealthily approach him and retire with a bow. Another instance of her attachment to her husband is that, whenever duties required his presence out of Bombay, she dined but once in the morning until his return and was all the while under anxiety for his health. This anxiety of hers was a every day affair. No day passed without her anxiety becoming apparent to all the house people. Nor was she content with the explanation of her children. In the nights she would sit cross legged upon her bed turning the heads of her rosary and repeating her fond prayer and thus pass sleepless nights.

That she gave up eating and drinking and continued doing so day after day and night after night, requires no mention, and that she might not suffer in her health in consequence of such procedure her husband had often to take her about with him whenever he travelled whether by sea or by land. She did not pay a flying visit to these places but she stayed for some days in each of them and made herself acquainted with their general and peculiar characteristics. Being of an inquisitive turn of mind, she was never content with simply seeing a thing significant or otherwise ; she would always have her *pros* and *cons* regarding it and did not feel easy until she was satisfied on all, if not all, most of the points embodied in her inquiries. Of all the places she visited she stayed at Pandharpur for full six mouths and would not think of leaving the place. The last place she intended to go to was Benares, but it did not please God to gratify this her fond wish.

Sundarábáí's attachment towards her husband was indeed very great. She never called him but by the name of

Patiraj, literally, husband King and whenever he gave her any thing to eat she never ate it unless she had made an obeisance to it repeating at the same time in terms of delication the words, ‘*Pati majhē daivat*’, equivalent to, ‘my husband is my deity’, or in other words, what is given to me to eat is by the God and therefore it is the more welcome to me and as such, I eat it. What a ceremonial, what love and affection for her husband! Her whole conduct was quite in accordance with what is inculcated in the Hindu Shastras, wherein it is said that God, religion, observances of rituals &c., are all embodied in the person of a husband.

Female education materially helps the civilization of a country, and if one wishes to test the extent of the civilization of any country, one has only to see the general condition of the woman composing it. Give a Hindu woman her proper place in society and she will, no doubt regenerate her mother land. Remove the cover overlapping the intellectual faculties of the Hindus and they will wake up as though from a deep and long slumber and emerge from their dormant state and develope those faculties. The Satya-Yug that is said to have passed away is not the *satya-yug* in the true sense of the word. It is yet to come and is looming in the distant future. By the blessing of God we have been placed under the British rule, under the benign influence of which impartial justice is administered, protection of life and property is ensured, condition of the agricultural class of people is day by day ameliorated, sanitation of the country is attended to, full scope is afforded to trade, a net work of metalled roads, railways, telegraphic wires have been spread over the vast country, facilitating thereby intercommunication, the waters of the Ganges, the Godavari, the Krishna, the Kaveri, and the Sindhu have been by means of canals, run far and wide into the waste lands, thus rendering them fruitful; museums, schools, Arts, Science, Law and Medical Colleges and places for recreation and amusement have been introduced, thereby

preventing the epidemic of Small-pox from making havocks upon the little ones ; the jail discipline has been improved, attempts have been set on foot to bring round the wild tribes such as the Bhils, the Khonds, and the Koli ; and Infanticide, Sati, Human sacrifices, Looting, Hook swining and similar other cruel and wicked deeds have been entirely put a stop to, the perpetrators thereof being threatened with the severest possible penalties laid down by the Law. All things are now favourable to restore India to its former elevation and grandeur. What is wanting however to make the compliment of those things full and complete is the reformation of females, which stands in the list pre-eminent in importance.

Sundarabai learnt to read and write first in the Marathi School conducted by Miss Young, and then in the General Assembly's Girls School situated in Anant Rishis Oart. She knew so little of English, that it might as well be said that she did not know it at all. Yet, if a conversation happened to be held within her hearing, she could guess what it was about, and when chitchat was carried on in the family and when they referred to her, she laconially yet appropriately answered 'yes or no.' When her daughters were engaged with their Madam in studying their lessons, she could also tell and that too without much consideration, what a particular word meant, what English word stood for it, and how it was pronounced.

Sewing and repairing work was another kind of industry she busied herself with. It occupied a greater portion of her time and attention. Cleaning grain by picking off the bad portion from it and winnowing rice in a sifting fan, occasionally form the business of good house-wives. These also she did without a grudge or any reluctance, on the contrary with great glee. In some families they constitute a part and parcel of the duties of their servants, but Sundarabai was loth to trust them to her servants for the reason that servants were

servants, mere mercenary persons, that as such they could not be expected to execute their work with any degree of care, attention or exactitude and that what they did was simply for doings sake, and not out of any regard for the comfort of their employers. This was her own experience and our readers will have to say that it was no less theirs too.

In the management of family affairs, she was so shrewd that she attended to even the minutest details thereof, but being of a weak state of health, she could not conveniently move about frequently, she therefore from her general sitting place ordered purchases to be made of the articles of food and that too according to the particular taste and liking of each of the members of her family. The selection of these articles was again regulated according to the day of the week and date of the Hindu month, and the holidays of the year; for of the days of the week on Saturdays the use of gram, and that of fish and flesh on Mondays are strictly forbidden, so is also that of the last named two articles on the elevenths or Ekadashis of the month, and a similar course is enjoined in the event of any of the holidays of the year falling either on a Monday or on Ekadashi day. In consequence of these scruples she had to substitute in their places things equally palatable to the taste and religiously appropriate to the occasion.

In making choice of such substitutes, however, she invariably called her daughters and consulted them on the subject, and in so consulting with them, she said, she was not at all ashamed, not that she felt it derogatory to her position and age, for she added that she never prided herself thereon but that she had at all times and under all circumstances made the universally acknowledgd principle, two heads are better than one as her guide and that though those daughters were comparatively speaking but little urchins, yet she believed in the wisdom of the saying 'knowledge cometh even from the mouths

of babes and sucklings.' She further said without any fear of contradiction, that the quality of sense was not equally distributed in the economy of human nature, that some persons had more and others less of it, therefore it was but prudent that the latter should set aside pride and vanity and profit by the counsel of the former where would be an equilibrium of sense essential for the preservation of peace and harmony in a family and for securing for it unalloyed happiness. And so it is as we find when we look around us with a critics scrutinizing eye.

In taking all this trouble which she looked upon as simply a labour of love, her only aim was that during her life time at least her children should not have to suffer from want of good eatables. She frankly confessed it when they had a desire to eat a particular thing and she did not buy it and satisfy their desire. were they, she thought, to go abegging for its gratification. Certainly not.

She took care to meet the cravings of even her menials, for on fast days in the month of Shravan (July, August) one of them happened to see a fruit seller (Chebud) passing by when he said, within the hearing of his mistress, of course casually, that the fruits were good. She inferred from this that he wished to have one and therefore told him to call the fruit seller, bought a fruit the best and the biggest of the whole lot, and out of the fulness of the heart she gave it to him. Keeping this in mind the following year in the same month and on the same second Monday of the month she bought another and gave it to him. The servant was amazed at that conduct of his mistress and both the husband and daughters looked

into one another's face with wonder. So good and kind she was not only towards her own children but towards her servants also.

As free her alms as diligent her cares ;
 As loud her praises, and as warm her prayers.
 Yet was she not profuse ; but feared to waste ;
 And wisely managed, that the stock might last ;
 That all might be supplied, and she not grieve,
 When crowds appeared, she had not to relieve ;
 Which to prevent, she still increased her store ;
 Laid up, and spared, that she might give the more.

Dryden.

The writer of a Marathi paper truly observed that a woman who helped her husband with her council in household affairs, was like a Prime Minister who served like a maid therein; who conducted herself with a motherly affection at the time of serving food, who was ever consenting in matters of religious devotions, who was forgiving and forgetting, secured for her family eternal salvation. That woman again whose mind was pure, whose only aim and end in life were the constant thoughts of her husband, whose only comfort consisted in peace and contentment, who being good tempered and liberal hearted heard particularly the slanders uttered against her, who was shrewd in the arrangement of domestic affairs, who felt happiness and pride in the interest of her family, who in prosperity did not become vain, nor felt in adversity discouraged and dejected, but met its pangs face to face with a masculine fortitude, by whose council anxiety abated and in whose society days passed with comfort, in whom her husband concentrated his whole mind, who attracted the mind of her husband and created in him love and affection for herself and who was ever in his thought, that woman was indeed blessed. So was also the man who got her for his life.

Ah how charming and agreeable is the recollection. Though the body of that charming lovely creature is reduced to dust, yet on account of her good and angelic qualities she seems as if she is still living and present before me in all her usual cheerfulness.

In a religious point of view, Sundarabai was an orthodox Hindu and a rigorous observer of the fasts, feasts, and charities inculcated in the Hindu scriptures. She had great faith in that most pious saint Sakharam Bawa of Annagav Kavad, so much so, that if during illness she applied to her brow a pinch of ashes in his name, she instantly felt better as though by a miracle. Similar was the effect in the case of the sickness of any other member of the family. It was not necessary to apply the ashes but it was enough if she only rubbed her finger against the ground and touched the sick persons brow while repeating at the same time the saints name. But in her last illness, she was doomed to die, the ashes did not therefore avail her, they had no effect, on the contrary they paved her way to eternity, and she is now, the writer is sanguine besmeering herself with them at the sacred feet of the Lord of the Universe.

For some time she went to the seashore to worship the sea, and while at home, devoted herself day and night to the reading of her Prayer book in seclusion. She performed her daily rotation round the Ved and Pimpal and on Saturdays round the idol of Maruti. She also observed with the greatest possible rigidity many fasts and other rites and ceremonies. The cowdunging of a spot of ground and eating her meals served thereon and passing a whole day and night on only a spoonful of water, being a few of them. But as she grew weaker and weaker day by day, the number of her observances became less and less, and at the expostulation, nay earnest entreaties of her husband, she had gradually to give them up indeed most reluctantly. She did not, however, abandon all,

bnt clinging to some of them to the last breath of her life; for instance she never sought her bed till she had completed the turning of her rosary while repeating the name of the god Rama, nor did she rest her body in bed unless she deposited under her head pillow her Prayer Book or Venkatesh Stotra, and the rosary of beads she turned.

There were several causes that brought about her illness; the hair on her head latterly began to grow fast both in number and in length and when she sat to comb them, she like a mad man would frequently say 'my hair have been growing fast and the top-knot has been increasing in bulk. This is an ill omen as regards the life of my dear husband. I feel much concerned at it. If I die before him, how well it would be; I apprehend something otherwise, but under the dispensation of Providence her apprehensions took an altogether different turn in as much as she preceded her husband leaving him behind to see the comforts of her children after her.

Just as a good, behaved son is an ornament and a glory to his parents so is a virtuous wife an ornament and a glory to her husband for she reflects creditably on him. Mark Shiva was originally *shava* that is a mere corpse, but when E, that is, Ganga seated herself on his head, he was at once transformed into a God of gods, nay the greatest god-Mahadev. From this it is evident that not only among men but also among the gods a good and a virtuous wife is held an ornament to her husband. We need not go far to seek for a suitable illustration of this. The names of females form in some instances the prefixes of those of males, such as Umamaheswar, Sitaram, Radha-Krishna, Lakshumi-Narayan. To be brief, on account of the virtuous conduct of Rakhmai, the name of Vithoba of Pandharpur has been converted into its feminine form viz:—Vithai. It should, however, by no means, be understood that the above inst-

ances can be applied only to women of lewd habits. They are applied only to women of known chastity. Moropant the poet, has somewhere said, 'we must sing with a pure heart the good actions of a virtuous wife.' Among the people of the caste to which the lovely heroine belonged, there are not as many religious observances in the names of gods as there in those of the goddesses, and for such we have not to go far to seek. Virtuous women are these goddesses.

Sundarabai was largely known in the circle of European and American ladies and whenever she attended their meetings they manifested great kindness to and affection and fondness for her. She liked very much to accompany her husband and if when she visited a European gentleman, she discovered that he was not acquainted with her husband, she introduced the latter to the former and affected an acquaintance between them.

At one time at a meeting, Colonel.....who was present on the occasion, having heard her speak very caressingly about her husband and having noticed her Europeanized manner of behaving said to her, 'Lady,' I seldom find among Natives, women like yourself with genteel manners and sublime notions. Am I to understand that this is the result of female education? She replied, of what use is education without religious and moral instruction. That education is a dangerous one which does not instil into its recipients mind the fear of God which the sages of old say, is the beginning of wisdom. Of what earthly use then is such a education. It is not enough to cultivate and enlighten the head only leaving the heart to shift for itself in any direction it pleases. The cultivation and enlightenment of both must go hand, in hand they being so much allied to, nay inseparably connected with each other. To the second part of his enquiry she said, If these European

ladies did not take the trouble of coming to our places to impart to us instruction, I cannot say what would have been the condition this day of our women. They should certainly have been a century behind the age they live in &c. At these words from her lips the whole assembly was over-powered with grief, heaved a deep sigh and then and there offered up a prayer to the Creator of the Universe on their behalf.

If it should be asserted that no faith should be placed in astrology, there is a vivid proof in the instance of Sundarabai which runs counter to the spirit and letter of that assertion, for when she, of a sudden, got fever on Thursday the 22nd of May 18...when she became unconscious thereby, when Dr.....and Dr.....treated her with the utmost care and precaution and to the best of their abilities, and when with all that, her recovery was more than despaired of on all hands, her horoscope was shown to a distinguished local astrologer, who after making the necessary calculations agreeably to the rules of that science pronounced her case hopeful and added that the patient would survive the present illness but she would succumb to that which would appear in the fortieth year of her age. Seeing, however, though too late his own mistake in having made the disparaging declaration contained in the concluding portion of the above statement and acting on the principle, 'better late than never,' he tried to mend it and to minimize the force of its impression on the mind of its hearer by saying, 'it is not that all what the astrologers say comes to pass. Astrology is merely a science based on certain rules which may or may not give the exact results. Its teachings may not therefore all be taken as accepted truths.'

On Monday the 15th of March 18...that is about a year and a half after the illness noticed above, our heroine was

attacked with a distemper severer than before and followed by cramps, the result being that there was all hue and cry throughout the house. That she might not expire while yet lying on her bed, the ground floor was swept clean and cleared of all its incumbrances and according to the Hindu notion it was proposed to her husband to remove her then and to lay her on the bare ground. He objected to the proposal being carried out for the jostling consequent on the removal might give her pain in her last moments and bring on death earlier than expected and added 'Let what is to happen, happen here on bed. But it was God's wish that she should still remain on earth and enjoy the society of her friends and relations. Fortunately she therefore gradually recovered.

Again after the lapse of the same period she was confined to bed a third time and she was carried away from amongst us for ever and anon. This occurred on Monday the 19th of September 18...exactly in the fortieth year of her age as predicted by the astrologer. (Lakshuman Gopal Dixit Shastri Sátárkar). That day and the precise hour of that day her husband distinctly remembers, and will continue to do so till the breath of life is in him. She is now in the enjoyment of heavenly bliss and in the company of her Heavenly Father.

This lady too was not left alone by bad stars and ill luck, The good and evil hours that affected such a personage as Ráma affected over heroine also. When his stars were on the decline his own father banished him from his realm to a wilderness though he was his first born and most beloved son and when the same stars were on the ascendant, the stones thrown by him into the sea floated on its surface and farmed themselves into a bridge running across it. They are still seen off Rameshwar on the South of India in a floating condition. Can a stone ever float? But that was the effect of those particular times.

How was one to know that this mistress of her house, almost the queen of her little domain, was shortly to leave it for her nativity. Though her daily food consisted of simple and ordinary articles yet she ate it with great relish as if it consisted of dainties. It would have been better if her husband had known a little earlier that such a contended wife was so soon to go to the throne of God; for he should then have rendered himself more serviceable to her during her illness and thereby freed himself from her obligations. She commenced her preparation on Monday to leave this world of sin and corruption and her soul left the fleshy and bony encasement at last.

Just as a man makes for his family an unusually large purchase of the annual supply of provisions when he has to go on a long journey, so did our heroine during the year in which she left this mundane world, as if she foreknew that her end had drawn nigh, that after her demise her husband might find no helpmate in matters of domestic affairs and that consequently, a burden one of affliction caused by her separation and the other of looking after the family concerned, might all at once fall on his devoted head, confuse his little poll and render it worse than confused.

Sundarábáí got an attack of fever on the third of the dark half of the month of Bhádrapad Shake 1809, but she declined to take any medicine and said that the fever would as usual leave her on the third day of its attack. On the first day she could not eat any food. Her husband therefore insisted on calling in medical aid and accordingly set to write a letter to his Doctor. On observing this she said to him, why press me so much to take medicine; how long do you mean to preserve my life by constantly giving me medicines; why do you incur so much expense on my account; how much money do you expend on medicine and medical attendance. Her husband replied; that is not for you to think

of, I am ready to sacrifice even my own life for preserving yours. What of money then. We want you, that is all.

Medicine was brought and she may have taken only two or three doses of it and those too with a great pressure. She begged hard that medicinal remedy might be dispensed with. Her children felt concerned at her entreaties that medicine should be discontinued. That day she could not eat her meal, yet, she gave to her servants the usual and necessary orders as to what they should do next. After that she called her little grand child Wamanrao near her fondled it and played with it.

On Wednesday night she did not get her usual sleep. At this state of her health her husband and children felt much concerned and now and then inquired how she was doing, whether she would not like to take a little canji &c. She replied with an assumed composure she was doing well and that she did not want any food.

Sundarabai was in the habit of drinking coffee in the morning and tea in the evening, but contrary to the usual course, she asked for a cup of tea on Thursday in the morning. She drank a little of it and said she did not want more as she could not relish it. Her husband therefore sent for the Doctor without her knowledge, who said that she had been very severely attacked with cold. He prescribed medicine for her, talked with her for a while and asked her to take the medicine regularly and at stated times, for he was aware of the fact that she was averse to taking medicine.

In the afternoon of the same day she called her husband to her bedside, asked him to seat himself by her and to gently rub her back with his hands. She also asked one of her daughters to rub her over her feet. They were exceedingly grieved and tears began to roll down the cheeks

at such a request on her part, whether it was that the tears fell over her body or how, but she instantly rose up from her bed and assumed a sitting posture and lovingly asked, why are you weeping like a mad man? I am doing well, I shall recover as usual. Why are you afraid? After this she wiped off the tears from his face with the end of her wearing apparel and conversed with him as follows:—Do you not yourself sometimes fall sick and continue so for a short time. Think the same way in regard to me. Listen, where is death available. He who dies is relieved of all the troubles and privations of this world, you seem to be very weak minded.

In the evening of the same day she ate nothing but took her seat right opposite the spot where her husband was taking his supper and insisted upon him to eat it to the full. He also insisted on her in his turn to take a little food, when she replied, 'I cannot so much as even bear the smell of what you are eating. I have come to sit here simply to have a complete view of you.

Friday morning she told her servants what they were to do as their duty for the day and gave directions in the house as to what was to be prepared for the meal. Her husband then returned home from the Doctors and took his seat in front of her and among the children that had sat around her. While looking at him, she with an expression of melancholy said to him, my love what an amount of trouble you are taking for me. If sickness should overtake you who will look after you. Immediately after she had finished saying this, she got a very severe attack of vertigo and began to rave. In the meantime the Doctor arrived who on examining her, found all the symptoms of death about her, want of pulse, hard and fast breathing, mouth foaming and the body cold like ice.

Observing this state of things, the children and the other members of the household were all in an uproar. There was all round an outcry of mother going; some cried, calling out Sundara, Sundara. Her children cried out, mother O mother. The servants also got the contagion and set up a crying. Even the eyes of the European Doctor too were, seeing her in this state full with tears which he wiped off and in a tone of encouragement said to all those that had gathered themselves around her, 'She is reduced to this state on account of her weakness. She might get frightened by your crying. Therefore please remain quiet. This was done, and the patient was fomented with hot water, oils productive of warmth in the system were applied to her body and other remedial measures had recourse to when she regained her consciousness a little. The Doctor then inquired of her as to how she felt and she replied in a distinct and audible voice she was doing well. He then told her not to be frightened but to take courage. He also told her some soothing things and left. From this time medicines were forced upon her, and as the family Doctor lived in the Fort, another residing within call was entertained to whom reports of the state of the patients health were made daily, regularly in the morning, afternoon and evening and until 11 and 12 at night notwithstanding she suffered so much illness she never laid herself continually down in bed. She for some time sat up, talked with her children and others and then when she felt exhausted, she again lay in bed.

There was nothing on Saturday worth mentioning. Both the Doctors attended on her each twice in the day, and assured her relatives that she would get well soon.

On Monday a third Doctor was called in. He signified his approbation of the medicines already prescribed and administered by the two former medical men. He advised their continuance and said that the greatest possible precau-

tion should be taken about her as those moments urgently required it. By way of appeasing the wrath of God, Rám-raksha Stotra was regularly repeated by a Brahman daily ; the Saptashati was read daily by a Brahman in a temple as also at the houses of certain learned Brahmans ; and the Ajúpágáyatri Mantra was also repeated and by way of ascertaining the nature of the mal-cravings of the evil spirits and of satisfying them the movers of those spirits were made to move them and the spirits in question were presented with what they through their movers desired to have. In the evening of the same day a most celebrated mover of devils was called in at the recommendation of a friend of her husband, who commenced to practice his operations upon her and declared that she would not only be able to sit up and talk with ease but that she would be so far recovered that she would regain strength enough to work as before. He then left.

On Tuesday she felt as though she had symptoms of biliousness, but the Doctors did not perceive any change for the worse in her. On the other hand they were of opinion that as her pulse was beating in an ordinary way there was every probability of her early recovery. Until this moment hopes were entertained in this wise.

In the afternoon of the above day when her sister-in-law came, our heroine sat up in her bed and inquired after the health of not only of her relations from her parents side but also that of her friends and acquaintances during her infancy. She asked to know where a particular person lived, whether or not he still lived in the lane, how many children a particular person had &c. This was indeed a heart-rending sight. That visitor of the relation was seen standing near the sick womans bed shampooing her and giving replies to her inquiries. The manifestation of affection on the occasion on either side was certainly wonderful to behold. It defies description.

On Wednesday blister was applied to one of her sides. She did not, however, yet seem much worse. She called her husband near her and said, what is this you are rending me service day and night. You seem to be very weakened Do not be afraid like this. The increase of my illness will last for only a couple of days or so. That is all.

The Doctor thinking that the patient might feel weak and exhausted by too frequently getting up advised her on Thursday not to do so lest she might bring on weakness and enhance her illness, adding that she had better take her medicine &c. while lying in bed and that she should take care to preserve what strength she possessed for she might want it badly later on. Acting on this advice, her bed which was until then spread on a bedstead was now removed therefrom and spread on the ground.

On the above day her horoscope was again shown to an astrologer who said that four of her stars were bad and that in order to avert their evil influence an equal number of charities should be made one in the name of each. This was accordingly done by the hand of the patient herself.

On the same day a friend of Sundarabais husband sent to his house a devil-dancer or rather a devil-driver. The latter entered into a contract with the former to the effect that he would cure her within three days and that for that he should be paid for his trouble a certain sum after the promised cure had been effected. Her unfortunate husband who only wished her recovery unhesitatingly paid down the advance money just as a drowning man clutches at a straw with a view to save her life any how. He exclaimed to the man, even if she becomes lame, powerless in arms, blind and deaf we are able enough and willing to take care of her in that helpless state, we want her even as such but she should not go leaving us. How could he know poor soul that God wanted her presence

with Him then and then. How could also her children know that she was dying, leaving them behind. Though her illness was on its increase day by day yet not only did her children and her husband entertain hopes of her recovery but her Doctors also.

Friday.—At about 10 o'clock in the morning Sundarabai called her husband near her. Seeing her state he could not help weeping and through grief instead of sitting himself by her side as hitherto, he only took his stand near her. She then ran her hands over him and bowed down and addressed herself to him as follows:—Now hereafter a double burden of family affairs will fall on your shoulders. Prepare yourself to put them to the wheel with care and caution. Fear not. I am sure I shall not survive many days now. As our children take very great care of me I do not feel much the weight of my illness. They spend day and night in my service. All my work they have been doing since my illness, not so much as even a piece of my wearing apparel being spared to the servants for being washed and cleaned. I do not know how I shall be able to repay all these obligations heaped upon my head. While she was so speaking all the people around her were weeping. So much overpowered were they with grief that they could hardly give utterance to a single word by way of a response. She resumed her address after a short pause which her exhausted condition necessitated being made. Behave towards the children in a measure that they shall not feel my want nor my loss. At every time I fell sick before, Sakharam Bawa was near me, he is now engaged in making arrangements for me there. This time also none could say a word to her either of sympathy or consolation, there being all weeping and crying around.

It about 11 o'clock at night Sundarabai looked around and thinking that all about her were asleep, left her bed without

anybody's help and sat on the ground. While there she thought as if her Creator was standing before her and joining both her hands together she offered up a prayer to him with a contrite heart in the following strain :—O God I pray thee to be by my husband and to take care of my children. After making this simple prayer and an obeisance with both the hands joined together, she got back to her bed again without any ones assistance as before. This movement on her part, as also her devout prayer, were seen and heard both by her children and her husband who feigned to be asleep, and allowed her an undisturbed scope to give vent to the pure, holy and final emotions of her heart before the Almighty.

When her husband and her children saw from this prayer of her to God in private and from her having entrusted to Him the care and protection of her family, how much she loved them, they concluded that she was holding a communion in secret with Him, and that she was in her last moments beseeching Him to vouchsafe to them His ever enduring grace. Gentle readers, you may rest assured that such faithful and virtuous women as would make prayers of the kind described above, are but rarely to be met with. What an amount of faith on her part in her Maker. What kindness to her relations. She never prayed for being restored to health that she might live longer on earth. On the other hand she expressed her sincere wish for the eternal happiness in heaven, and can any one who has perused these lines, venture to say that she has not proceeded to that region of everlasting bliss.

Saturday.—From this day her voice began to fail her. What she had to say she had already spoken out to her God. Her husband asked her whether he should send at her parents house to inform them of her state ? She replied in a low voice and with a faltering tongue, you are all in all to me, parents, brothers &c. In the afternoon when she held the hand of her husband within her own, he ran his other hand over her face

and asked her whether she had any thing to say to him. As she could not command her voice to give a reply she simply nodded her head to say she had not. As she did not let go his hand from her grasp for some time he suspected she might breathe her last in that state. He sympathised with her to the effect that they would ultimately meet together at the feet of God where no one would be able to separate them from each other. She replied, 'Too true.'

Sunday.—This day our heroine was exceedingly ill. She could only utter half the word. When she called out for her husband she could not pronounce the last letter of the word by which name she called him. When at about 10 a.m., the Doctor came, he asked her if she knew him, and what his name was. She replied that she did, and pronounced his name. She however did all this with the greatest possible difficulty, for the words composing the reply had to be uttered by her letter by letter, so much was she exhausted that she seemed to be at the last extremity.

As Sundarabai body was gradually becoming cold she was fomented with warm water, and mustard powder was applied to her hands and feet that heat might be restored in the system. The Doctor himself took no less an active part in these attempts, nor was any one else sparing in his trouble in that direction. In about half an hour another Doctor arrived. He called her by her name and she replied to him also; when leaving her he said, if she lives till the evening let me know. On hearing those words from the lips of the Doctor, her husband lost his courage and hope in his wifes recovery. After the Doctor had left her, and sitting besides her, called her by her name and asked her how she felt, but as she was getting weaker and weaker, she could not give him an answer. She was, however, regularly taking her medicines and diet.

Monday.—This day at about five o'clock early in the morning, Sundarabai raising her head, looked at her husband,

who was then a little distance from her, who from her appearance foresaw that her end was very nigh, and that she wanted perhaps to bid farewell to him and take her final leave of him. He therefore hurried towards her side and sat passing her hand over her face and head. He tenderly kissed her brow and asked her if she had to tell him anything. Water now began to drop from her mouth and her son busied himself wiping it. Her body now commenced to grow colder and colder, yet she lay in the same state she was, on her side, perfectly composed and quiet and her face began to look more fresh and glittering. Observing this, her husband said to her children and other relatives that surrounded her bed, all these are signs, I believe, of early flight, her death is very near. Upon this they set up weeping. He then said to them do not weep, this is not the time for weeping. Seeing that she was about to breathe her last, her husband passed his hands over her face and kissing her brow, exclaimed! Sundar are you going away, Sundar must you go, and losing all control over himself, he set up awail. At her suggestion that she might not be suffered to die while yet lying on bed and that all the customs obtained in the family on such an occasion should be literally observed, her husband told his relatives to remove her from her bed and place her on the ground floor and this was done.

There was life in her when she was laid on a sheet on the ground, but no one knew when her soul left her body. At these last moments of her life, she neither made her face awkward, nor did a single tear drop down her eyes, but as she led a quiet life she quietly and patiently made herself over to the care and protection of her Creator. Death during unconsciousness leads the party concerned to perdition, whilst to meet it while in the possession of sound mind is the work of a virtuous life. The life and death of a truly virtuous wife are quite different from the life and death of a wife of a different character. After the death of our heroine she looked

more graceful than before and seemed as beautiful as her name indicated.

Agreeably to her instructions her funeral obsequies were performed by her son, and her husband, her son-in-laws and her brothers were the four pall bearers to the place of cremation. Her husband who held her feet sacred, supported the her on his right shoulder towards those feet, in order that they might rest, though temporarily on his person. Such a fortunate incident falls to the lot of but few. It never does so to that of the wicked. It is said a man will forsake his parents and attach himself to his wife. But in the present instance of this lady, she, as it were, forsook her parents wealthy as they were and stuck herself to her poor husband, and that too she did to the last. Again that person who after death is absorbed in the Divine Essence is not seen even in a dream. Comparably with this rule, Sundarabai once dead was gone and gone for ever, not so much as even to be seen in a dream. She never cared for mundane happiness. She cared only for the heavenly one and worked hard to secure it and none can deny that she has obtained it, and that she is now enjoying it. It seemed as if the time at which her soul departed from her body and that at which red powder or *Kunku* mark was made on her brow were simultaneous and her features at these moments were so bewitching that all those who happened to witness them greatly bewailed the loss of their possessor.

Dear readers, you have, I hope seen from the foregoing lines how important it is to die the death of a virtuous woman. Is it not the duty of every wife to serve her husband with all her mind and to exert herself to enhance his interests. If it be your desire to avoid the torments of hell, it is your bounded duty to remain yourselves as much virtuous, faithful, and serviceable to your husbands as you possibly can and it is

those women only who bear this character, that do not fear death, but with the gladness of heart approach their Maker. To have a good wife is the gift of God. No pen can describe no mind can conceive the agony which a husband suffers at the separation of his wife caused by her death. When this constant companion, this sharer in his happiness and misery, by whose gentle smile his heart is filled with unbounded joy and at whose sorrow he runs mad, when such a being departs this life, leaving him surviving alone he indeed feels himself as if cast in a deep forest. He then thinks that there is none in the world so miserable as himself. His home he considers none better than a jungle. A mistressless home is like it. He forgets hunger and thirst and though he may try to abandon all idea about her yet her image always dances before his eyes, and he from his own part bitterly mourns for her while sitting alone, or while at his meals and when lying on his bed. How can he then have opportunities to forget her. The only specific antidote to the disease of misery of a husband is the presence of his wife on the occasion, but if a man has no wife, or if having a wife, she may have abandoned him out of disgust for him and lived apart from him and if for these reasons he raised a mournful cry, saying, a mountain has tumbled down upon me, who will save me from this predicament, can any one sympathise with him like his wife? It is in the power of God alone to show to the survivors the person who is once dead. It is quite natural for those who have studied the Scriptures to hope to see again the dead they desire to see. What is then that is impossible with God. He can make a prince of a peasant. He can do what he means to do. He is Omnipotent. He is the essence of happiness. He is eternal and all kindness. The only hope then that remains to be entertained is that after death we should all meet together, for it is declared that all those that are dead are dead only in body and not in spirit and that they are busy in Heaven, day and night, in offering their prayers at the throne of the Almighty.

The satisfaction with which our heroine died that she would live even after death was not a groundless one. She who was pious, who as the means at her disposal permitted, held her hands forth to help her relatives and others; whom women of her own and other castes and creeds kindly remember and for whose death they lament, regarding whose death the *sunts* and *sandhus* who knew her, advise her husband to bear her loss patiently and to prepare to go where she has already gone because all that live must one day or the other die, who while in life seldom appeared before even her relatives save and except when after death she was put on the bier and carried in a procession to the place of cremation will appear again only to those pious souls who like her approach the feet of God.

This is the specimen of the love our heroine cherished towards her husband and similar instances are met with in the Purans. The advice which Draopadi administered to Satyabhama is worth being read and followed by every married woman. She said, 'women should cherish towards their husbands pure and unmixed love and view them as sacred and revere and love them as they do the amulets they so reverentially tie round their necks. Instead of doing so, if to secure the love and affection of their husbands they go about hunting after sorcerers for procuring from them amulets to gain their object and tie them round their necks, can they succeed in the attempts? Never, they cannot. On the other hand, they will only render themselves ridiculous in public estimation. As regards myself if you ask, I say I behave towards my husband in a manner that he shall not be offended. And I would advise you to do the like when your wishes will be gratified, that is to say, your husband will love you and you will have a happy family. Should you desire to know what conduct on the part of his wife a husband will be pleased most with, allow me to say, never behave towards him imprudently nor show signs of jealousy but ever conduct yourself submissively. That wife who is

not arrogant towards her husband, or who though she may have heard of or even seen his waywardness yet instead of showing him signs of malice tries to bring him round, is indeed a skilful and good wife, will without doubt, have her efforts crowned with success, provided however, that the husband is not like a brute nor one of a callous hert. Only if he should not be possessed of a brutal and an adamantine heart, for before one like him she is quite helpless. What should be said of a wife who cannot win the affections of her husband, who is her lord and god without magical incantations? How can she then bend the turn of his heart towards herself.

That wife who instead of trying to secure her husbands affections by tenderly and sincerely serving him, goes about making vows to gods and goddesses in view to gain that end, can never succeed in her attempt. Besides, you are already aware of the fact that Parvati the better-half of Shiva in order to win his affections gave up the jealousy naturally subsisting between herself and his other wife and seated her on her own head. It is not only that such fortunate women appear attractive to their husbands but the narratives of their pious actions go a great way to please the ears of their hearers.

Satyabhama truly appreciated the above instructive discourse of Draopadi and thence forward commenced to conduct herself accordingly in reference to her own husband, and the result was, that the course of her complaint soon came to an end. This discourse further serves as a most efficacious method within the reach of all women for removing the anger from the minds of their husbands and for securing their affections. I would therefore sincerely recommend all women to avail themselves of it, for I am confident that they will in that case be enabled to enjoy truly the peace and comforts of a family life.

It is truism admitting not a scintillation of doubt that we have to live even after death. If so it is imperative that we

should, before death overtakes us, prepare ourselves for that life we have to enter upon, after that event that we may not have to suffer the troubles and privations of that life but to enjoy the sweets thereof. The only means available for women in this life for the attainment of that object is faithfulness and devotion on their part towards their husbands. If they are devoid of those characteristics who is there to help them and give them peace at the time of their death. How baneful is it therefore to abandon this course and indulge in the ways of sin. When a woman once goes astray her external appearance undergoes a change which renders her an object of ridicule and derision in the eye of the public. Her face is blackened. Just as we see the ancient grandeur of an exquisitely beautiful building and the skill of the architects bestowed by them upon its construction when its surfaces fall under our observation, so we behold the paleness on the features of a woman who once looked handsome, but who lost that beauty when she changed her good habits and became iniquitous. Of all the living beings created by God on the surface of this world, man was made the most beautiful and powerful. The lion is the king of the beasts and from the hugest elephant down to the smallest quadrupeds are obedient to him; for on account of the superior sense he possesses he rules over them without the use of any instrument of torture. His make is exceedingly attractive and if we think of it we cannot but bring to mind the skill of our common maker. His sensitive eyes, the grandeur of his face, his beautiful features and his stately demeanour procure for him the mighty importance he enjoys in the animal kingdom.

With all the high mountains whose highest peaks have been rendered beautiful *far excellence* by the ice spread on them, with all the mighty rivers by the floods of which their neighbouring lands have been made into seas; with all the great oceans the surges of which dashing themselves against the sides of mountains level them into veritable planes, with all the

gaudy Pimpal and Vad trees which under their shady foliage afford shelter to the wearid traveller and look as though kings of the vegetable creation ; with all the sweet and melodious chirpings of birds which give peace to the afflicted and enchant and render bloomy the hearts of the merry ; with all the innumerable stars bedeck the blue sky and shine there like so many diamonds ; with all these if God had not been pleased to create woman-kind, man could not have found that joy and happiness in the world which they find in the society of and association with the creatures farming that sex. How beautiful a jewel is woman then. What weight she carries in the family circle. How beautiful is she, how attractive, how tender her make ! How pleasant her shyness. She is truly the helpmate of man and partner both in his happiness and misery. In every thing she does, there is glory and all her movements are accompanied with gravity and love. A virtuous woman is the glory of a kingdom and so long as her bravery and her virtue are not shaken that kingdom will flourish and come to distinction. When Greece was in a prosperous condition, the virtuous character of her women was the formidable means of her protection against foreign invasions. She had reason to be proud of her philosophers, historians and architects. But when that virtue gave way to vice and other frailties woman kind are heir to, the same country which was at one time a monument of glory and the birth place of philosopher when Leonidas, Aristides and Pericles, with a handful of men vanquished their enemies without number. came to disrepute and fell into insignificance. Similarly may be said of the vast Roman Empire. If we enquire into the causes which brought about thee changes it will be discovered that want of chastity on the part of the women of those once mighty Empires was at the bottom thereof. If the prosperity or misery of a country or an Empire defends upon the virtue or otherwise of its women it behoves you my gentle readers to ask yourselves the

question, where have we come, where have we to go, and why have we to live in this world. These are very important questions and they would occur only to those who are wise and pure of heart.

Our pious hearted heroine was cut off in the very bloom of her life, that is in the fortieth year of her age at a time when she should have been in the enjoyment of family happiness. This may be attributed to the misfortune of the family. We wanted her to be long amongst us. But the wishes of God were otherwise and to gratify them He took her away and took her near Himself. May He bless her soul, grant peace and happiness, and this is the only prayer and a most humble one, to Him, from her husband and her children and her grand-children. Amen.

Sukshma Bṛyan.

A HINDU TRACT.

MAN being born in an undeveloped and helpless state, it is the duty of his parents or guardians to feed and clothe him, and afterwards to take every care to bring him up to a state of self-dependence. In the stage of boyhood, instruction is necessary to prepare him to begin his life in the world, and after a time to occupy the place of his predecessors. Instruction is of two kinds—one, education of the home, and the other that of the school. The former consists in domestic training—in drawing the attention of the boy to his bodily comforts, such as food, clothes, sleep, and a general acquaintance with things about him. The latter in a systematic training in reading and writing, general literature, mathematics, science, and arts. This condition of education of a child varies considerably, according to the circumstances or position of his parents, whose duties as his improvement advances become proportionately less urgent, and gradually cease. The prime of life is the most difficult and dangerous state of man for action, for, says an Indian proverb, Mind is a rambling animal which runs after another's property, but the quality of discrimination, or reason, should be tied round the neck of mind as a heavy load of wood round the neck of a wild animal.

At this period of life man has two distinct duties to perform,—one physical, for the healthy state of his body, and another spiritual, for the peace of his mind. The former is attended to by him as a matter of necessity in several promiscuous ways; but the latter is generally, nay almost always, unheeded; selfish and doctrinal faiths, existing every where, block up the free current of true inquiry, and disturb his peace of mind. Hence, since there is but a fractional cultivation of the intellect, the world of mankind is full of trouble and wickedness. For example, man has simply to turn his attention about him, and he will find that in all nations of the world, the Guru or Priest, has established a monopoly in spiritual knowledge, and for self-gain has sown seeds of

deception, and barred free reasoning. A priest is a man treated with great veneration in every country, when he dictates that man must present him his *Tan*, *Man*, *Dhan*—body, mind and money—for spiritual purification, and to be made acceptable to God as his dutiful child. Now, according to the popular opinion or belief, man should obey the dictates of his Guru, and offer him what he possesses for the salvation of his soul. This affords a wide field for the hungry and thirsty priests, who carry on their trade with a vigour and alacrity which is, unfortunately, but too well known. The true and philosophical meaning of the sentence above quoted is, that a man should, with his body, mind, and money, apply himself to acquire true knowledge and happiness by freely giving his ignorance to the priest.

To make the subject more intelligible, I will introduce a little dialogue between a Guru and Shisha, or master and disciple, on the philosophy of knowledge, to which as an introduction I will quote the maxim of our great poet—"Self duty is praiseworthy, but the duty of another is full of danger."

Guru. Who are you, and whose duty do you perform ?

Shisha. In what sense do you ask that question ? Do you refer to my faith, my nation, or my name ?

Gu. To the most important—to your faith, the others are merely accidents.

Shi. I am a Brahman, and do my duty as such.

Gu. What is a Brahman ?

Shi. The body is the Brahman.

Gu. Skin, blood, flesh, bone, and vital air, have no caste nor worldly duties. Which of them is the Brahman you speak of ? Have you sufficiently inquired into this matter ? Besides, a Brahmin's son burns the body of his dead father, and there is no punishment in the law for such a deed. Therefore we may say it is not wrong ; but, according to Scripture, it is the worst of all crimes to burn a Brahman.

Shi. I see, therefore, the body and the Brahman are not the same. But the Brahman is then the Soul.

Gu. But soul is universal, and therefore caste can have nothing to do with it. But caste constitutes a Brahman. What then is the Brahman who is neither soul nor body ? Have you not mistaken your body for yourself—things as different as light and darkness ?

Shi. What is this difference ?

Gu. Soul is pure, body is a mixture of dirt and flesh—whosoever thinks those the same is unwise. You possess your body, how then can your body be you? Have you not all your life done your body's duty instead of your own?

Shi. How?

Gu. In case of defilement, you say, I am defiled, and go straight way and cleanse your body. Do you, therefore, cleanse yourself?

Shi. Tell me shortly your opinion of the Brahman?

Gu. One who seeks disinterestedly to understand Brahma or God. Religion should never be made a trade; duty covered by profit is as fire surrounded by smoke. In the practice of religion he who receives money and he who gives it are equally guilty. The priest who receives money is obliged to screen truth willingly or unwillingly for the fulfilment of his sworn professional conditions. Charity should exist, but care should be taken who are its recipients; nor into the hands of all, deserving and undeserving alike, should silver be indiscriminately thrown.

Shi. What is my true position here?

Gu. What you call man is divided into body, vital air, mind, and soul. To these belong their respective properties.

Shi. What are the properties of the first?

Gu. The properties of the first are birth, growth, and death.

Shi. What are the properties of the second?

Gu. Hunger and thirst.

Shi. What are the properties of the third?

Gu. Joy and sorrow.

Shi. What are the properties of the fourth?

Gu. But one,—reason, or the quality of discrimination.

Shi. Which of them constitutes "me"?

Gu. The last as the most noble. You are or ought to be as one sitting at his ease in a theatre, watching the games which are being played by the Ballet of Passion.

Shi. Why are the Scriptures called holy?

Gu. The word "holy" refers to their effect when properly understood. There is no manner of holiness in the Scriptures themselves. It is not reading nor writing them which makes holy, but understanding them; and true knowledge alone will loosen the knot of ignorance at the heart, and bring on a change of feeling for the better, and end in good action.

Shi. Why are the Scriptures so difficult to understand, and by whom

could they be explained with satisfaction ?

Gu. They were written enigmatically on purpose to render labour necessary. Priests who study them and devote their whole time to this subject are better capable of explaining them, provided they desire to produce satisfaction and untie the knot of ignorance at the heart, and not by mere blind belief to tie the mind to certain dogmas and doctrines, which never have enabled nor will enable men to exercise and develop their noble gift of reason.

Shi. What is the advantage of knowledge in understanding the Scriptures ?

Gu. The amelioration of practice. Like the potter's wheel which continues revolving after the hand of the workman has left it, and as the sea fluctuates awhile after the storm is over, so should the mind of the hearer of a sermon continue to meditate on returning home, after it has been made better by the instruction of the wise. Lastly, it should put in practice the object of its meditation.

Shi. What is the state of the world with respect to knowledge ?

Gu. It has been overtaken by a dire disease of ignorance, and moral philosophy is the only true physician.

Shi. What is the best means of obtaining knowledge ?

Gu. Simply the removal of prejudice, the refining of the intellect, which requires no other refiner than that reason already within you. It is idle to seek a piece of charcoal when you possess a diamond, to require a drum which will drown the sweeter voice of Nature, to drink the milk of an ass when you have the full udders of the cow, to run after a glow-worm when above you shines the great glorious Sun.

Shi. How then is true knowledge acquired ?

Gu. By moral mortification, which is of three kinds—hearing, reflection, and absorption.

Shi. Can a man then acquire this true knowledge without the study of the Scriptures ?

Gu. Yes. The Scriptures, without a disinterested interpreter, lead to error rather than to wisdom. Popular religious impressions are usually incorrect.

Shi. What is meant by those who say, the Hindus have three hundred and thirty millions of Gods ?

Gu. These men suffer under delusion. Accounting themselves wise, they yet follow tradition to save the trouble of inquiry ; the word

Koti means, indeed, ten millions, but it is a definite used for an indefinite number. The Hindu Pantheon includes thirty-three demi-gods, viz. :— Eight *Vasu*, or self-existing: the Sun, Moon, Stars, Heaven, Earth, Air, Fire, and Sky.

Eleven *Rudra*, or roaring, consisting of five senses, five organs of action, and one vital air. A fanciful derivation is that these make men cry at the hour of death.

Twelve *Aditya*, or habitations of the Sun, or months.

One *Indra*, a deity of the atmosphere.

One *Prajapati*, a name of Brahma or God. Thus we have the number thirty-three complete.

Shi. Do all these thirty-three gods, however, exist?

Gu. No; these are but personifications of popular belief. Philosophically speaking, there is but one God, the *Paramatma*, or Sun of the Material, and Soul of the Spiritual Universe, the best and highest, the all in all. Our poets sing :—

God is one and not many ; the varied light
Of the rainbow is but one light of the Sun ;
Life is a dream, but in this world of night.
There is one lamp of knowledge,—God is one.

Shi. Can you explain how so many so-called gods have grown out of one sole and self-existent Deity?

Gu. You have seen that the ignorant people, always craving for the concrete, have personified the months, the seasons, the senses, and the elements. They were not, however, content with this; for each of these in its multiplied varieties they invented a name. Take a single instance. The Sun has names innumerable;—as the chief cause of life, he is called *Saviti* or *Sava*; as the chief nourisher, *Pusha*; as the comet of the day, *Dinakar*; as ruler of the day, *Dinapati*; as pearl of the air, *Nabhmani*; as dispeller of the dark, *Tamopaha*; as circle of effulgence, *Bhanu*; as eye of the world, *Jagachakshu*; as lord of planets, *Grahraj*.

Shi. I think I understand. I can remember many other terms for the Sun which are, indeed, epithets rather than names,—such as *Pachura*, ripener; *Lalattapa*, burner of the brow; *Padmagaribhu*, child of the Lotus womb.

Gu. When you remember these, and also that the months have

been deified as a few only of his children ; that fancy, half a fool and half a poet, has found for him almost as many wives as he has himself names—as *Schaya*, reflected light or shadow ; *Prabha*, splendour, and many more ; that he has also attendants—as *Danda*, staff ; *Pingala*, painted, and many more ; and that all these names have been apotheosized, will you then wonder at the vast number of what the vulgar call gods ?

Shi. No ; for I see what you have said of the Sun may be said more or less of all the other thirty-three demi-gods, and that a prolific imagination might make a *Koti* of gods even out of Indra alone. I see that a man, one and the same, may be called Grand-father, Father, Son, Husband, Brother, Nephew, and, in fact, by all the terms of male agnation and cognation, yet still remain one man, though he may stand to others in all these different relations. The more relations he has the more names he has for these relations, and none can reckon the number of the relations of God to the myriads of men.

Gu. You have said well. The same remarks apply to a pot which has many names according to its many uses, yet it is always nothing but a pot. Gold again is one, but it may be worked into forms innumerable, according to taste or fashion ; water is one, but condensed by cold it is called ice, and rarefied by heat its name is steam.

Shi. How is it that all this has not been explained before ?

Gu. It has been explained many times, but the people love to walk among shadows with half-shut eyes ; to repose on another's ignorance rather than have recourse to their own reason,—to that quality of discrimination which the Great God has given them to distinguish between the tares and the wheat, the serpent and the necklace ; to enable them to choose the true and abandon the false, to avoid the evil and to cling to the good.

Shi. What is your opinion of the doctrine of mortification ?

Gu. Idle folly. Can a man kill a snake lying hid at the bottom of a large dung-hill by hammering on the top ? How is it possible to affect the spirit by mortifying the flesh ?

Shi. What is sacrifice ?

Gu. The word sacrifice is generally understood, in all nations of the world, of an offer to the Deity in the shape of some animal, which is killed either to appease the hunger or propitiate the wrath of God,—as if God was like man, capable of suffering either !

Shi. This, indeed, I see is a mistake ; but what then is the real meaning of sacrifice ?

Gu. If you will but consider you will find that true sacrifice is the contrite heart, and passion is the animal which is to be conquered by application and perseverance in truth and virtue.

Shi. What is repentance ?

Gu. Simply a change, the result of a true and complete knowledge of evil ; for it is only blindness of mind which conceals from us the deformity of vice. Vice to be abhorred needs but to be known. Therefore there is no repentance unless knowledge effects that change.

Shi. What is true happiness ?

Gu. True happiness consists in sound sleep and *Maithun*, for in these two natural states there is the greatest abstraction from the material universe, and the greatest indifference to all things.

Shi. What is true love or friendship ?

Gu. An attachment material as well as spiritual—love to God and love to man. The Hindu proverb says, “Blessed ! Blessed is he who doing his worldly duty neglects not his duty to God ! Friendship should be like the coloured silk, which may be divided into a myriad pieces yet each retains its original colour.”

Shi. What is your opinion of the Deity ?

Gu. I have no knowledge. I am as a child groping in the dark of an unknown chamber ; I only seem to feel that all is in him, of him, by him, and through him ; that he comprehends all things but is not comprehended by any ; that he is less than a grain of sand and larger than a Sun ; imperceptibly small yet immeasurably great ; perfect in a peppercorn yet pestered in an universe. In a word he is the first and the last, the centre and the circumference, yet without a circumference and without centre, without beginning and without end. He seems to me to be passive and active, spiritual and material, a father as well as a mother, a daughter as well as a son. He is that Pan, or god of universal nature, whom we see in the fierce red glow of the fire, and hear in the gentle whispers of the wind.

THE CHURN.

Body's the churn, thought stick, devotion string,
Knowledge pure butter, curd frivolity,
Made by reflection's churning ; thence we bring
Man's true desire, mind's melting, mellow ghee !

THE reader must understand that the Churn in India is composed of a round earthen vat, about two feet high, with an opening on the top through which a stick passes. In this hole the stick is caused to revolve by means of a string which is pulled in opposite directions. Now this Churn in the similitude represents the body, which may indeed be said to be like a Churn from its shape, from the continuous motion therein, and consequent change of its contents. But the body alluded to in the similitude is the body considered as the seat of passions which are also seldom in repose. Thought is the stick which moves these passions. We all know how, for instance, the passion of lust or anger is disturbed by thought. "A moment's thought," says one of the best English poets, "is passion's passing bell." It is reflection which moderates or destroys fear and sorrow, joy and hope, anxiety and care. But the cause of thought and reflection is devotion—devotion not to any idle dream of religion, not to any act of external worship, but to the true and only God of reason ; devotion to that truth which, as the Christian Apostle Paul says, is in man, and, if he will but follow it, will make him free.

This devotion is the *primum mobile*, the chief efficient cause of good ; it is the reason which induces thought to act on passion ; it is the string which turns the stick within the Churn. Then what is the result of this Churning ? It is the *Navanit*, the pure fresh butter of true knowledge ; all the sour curd of frivolity, the attachment to the deceitful pleasures of the world, has been separated from it by the stick of thought. It is from this pure butter of knowledge that we make, by allowing it slowly to melt in the grateful heat of mind, "ghee"—that favourite and esteemed delicacy of Indian food, and in the similitude standing for man's true and ultimate desire of undisturbed repose. The

passions and perturbations of the body, the various compounds of *Rajas*, or the bad and active ; *Tamas*, bad and inactive ; and *Satva*, or the good and inactive, have been purified of their noxious admixture, and the pure butter of *Satva* alone remains. It is from the influence of this *Satva* that we enjoy true pleasure, that we eat the best ghee—the chief good of epicures. From this we obtain tranquillity, and absence of all worldly care. We no longer hope nor fear, are no more subject to the disastrous effects of remorse, to the chilling influence of despair. There will be labour in the act of Churning, but we must not avoid this if we wish the good result. The labour may be hard, but is like that old labour of Hercules, the cleansing of the Augoean stables of the body. It is the labour which is the best prayer, the nearest road from man to God. Nor must this toil be intermittent. It must be carried through continuously and without relaxation. If we cease Churning, the whole of our work is spoiled. Again, we must remove all impurities as far as we can from the passions before we begin : what kind of butter would be produced from that milk which was mixed with mud ? Sometimes it is long before we can produce the pure, fresh butter, but we must not for that reason lose heart or become faint or discouraged. The passions are indeed violent and apt to tyrannize over us—yet there be means to curb them ; though they be headstrong, they may be tamed, if a man will but employ his honest endeavours, and make use of the ordinary help of his own reason, which he has ever at his call. There is no necessity to go to the shop of the priest for an adulterated draught when he can drink the pure, health-giving water of reason at home.

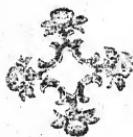
THE CHARIOT.

Man's body is a car, its passions steeds ;
 Its driver intellect, control its reins ;
 The world its highway. How oft the driver needs
 The Master's lash, right reason, which restrains !

THE human body is considered in this similitude as a car; a vehicle of dignity and splendour, fashioned by the hands of no mean artist. But as a car will not move itself, horses are attached to it, and to a magnificent car many horses of various kinds, to move it whithersoever the driver may desire to go. So the body is itself inert, and affords us no idea of any active power to move, and when set in motion it is rather a passion than an action in it. But the many passions which are represented by horses in the similitude, are those violent commotions of anger, remorse, pity, love, fear, joy, sorrow, and many others, which act on the body as horses on a Chariot, or as winds on a ship at sea; and as all winds do not affect a ship at once, so all the horses in a large stable are not employed at once to draw the Chariot, but sometimes one only and sometimes more. The word "passion" is confined by the common people to anger, as that is the most powerful and most frequently used of the horses in their unclean stable. Next to the horse named Anger, in power and frequent use, is the horse named Love. He is full of beauty, and adorned with every grace of nature, but without trappings or any other ornament of man,—a winged horse and difficult to rule, but like all the other horses of the body—blind. Any one of these horses would without guidance draw the Chariot, at first it may be through level and grassy plains, soft and starred with flowers, and surrounded by all pleasant sights, but sooner or later through his blindness he would certainly drag it over rough and rocky ground, jolting it so that all its carefully-arranged springs became disordered or broken, or through some deep and filthy morass so that its splendid cushions would be stained and dulled with mire; and at last, it may be, dash it to destruction down

would have turned away with fear and horror. So, as the horses of the Chariot of the body are blind, they require one to direct them. This is the Driver, who is said in the similitude to be Intellect or Judgment. Under his guidance the horses will draw the Chariot safely along that part of the world's great highway, which to the Driver seems the best. That is to say, the passions will direct the body to move in that orbit which has been pre-determined by judgment. Judgment uses control as the reins of these horses, and restrains them, if they will not obey the reins of gentle control, by the severe lash of right reason—the whip which has been given to him for this purpose by his lord and master, mind. Each man, however poor, has a noble Chariot and horses, such as these. Some, seeing dangerous precipices on all sides of them, have tried to ensure the safety of their carriage by destroying their horses; but they hardly attain their object, for these horses cannot be destroyed, though they may with difficulty be ruled, and were they destroyed the Chariot would remain useless, and rust by want of action. Wherever the Chariot is, there must also the horses be; they may be governed, but they cannot be annihilated. It is the fault of the master if the car becomes out of order; all the mischiefs of the body proceed from the mind, and if the body should bring an action against the mind, the mind would surely be cast and convicted, for having caused such inconveniences by his supine negligence, seeing that he has authority over the body, and uses it for an instrument as a smith uses his hammer. If the Driver shuts his eyes, or forgets his whip, or omits to lubricate the wheels of his Chariot with the soft oil of precaution, or attempts to drive his horses without reins, the destruction of the Chariot and of the Driver is the result. Who, then, is to blame? Surely he who should have governed better by command of Reason, and has not so governed. It is his fault that the Chariot hears no more the reins, and is carried along by the steeds to ruin. So a landowner who possesses a fair field by the side of the sea, keeps away the sea-water by a dam, and takes the utmost care to preserve his dam in good condition, for were that dam to be destroyed, the wild sea must overflow his level field, and the foaming flood, finding its course unchecked, would sweep away with now resistless rage his corn and his cattle, and all his fair hopes of harvest. So the wild torrent of passions unchecked by the dam of reason must overwhelm and pervert the constitution of the body. A man who is governed by his passion, says St. Austin, is like a man who walks upon his

head. Moderate passions move the body like a door on the hinges of health, but immoderate passions carry it off those hinges altogether. Gentle gales move the vessel in the direction of the pilot ; but turbulent gusts, where the pilot has no command, drive it on to shipwreck.

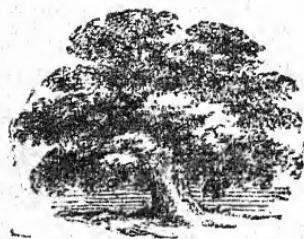


THE HUBBLE BUBBLE.

Pipe is the body, passions the Indian weed ;
 Mind is the bowl, plug reason, knowledge fire ;
 Its mouthpiece joy, smoke folly ; and life's need,
 The bubbling noise, self-knowledge, man's desire.

THE Hubble Bubble, an onomatopoetic word, is, perhaps, not yet well known in England. It is an Eastern pipe, differing from the English by the addition of a receptacle—usually a cocoa-nut shell, or, perhaps, coloured glass—in which pure water is deposited, and through which the smoke passes before it is inhaled. In the similitude the stem of the pipe represents the human body; passions are the tobacco, or other weed which is smoked in the pipe; mind is the bowl which contains these passions; understanding is the plug which prevents the tobacco passing into and blocking up the stem—in other words, which prevents the passions injuring the body; and knowledge is the fire which separates passion—the pure from the impure, the good from the evil. The evil is reduced to ashes, or vanishes as vapour into air, while through the purifying water of reflection, and through the mouthpiece of mental satisfaction, man draws the desirable aroma of content, and hears the bubbling noise which in the similitude represents the still small voice of reason—the unerring guide to happiness and repose. This pipe is usually smoked every day. It is not reserved for one day in the week which most religions allot in their gratitude to him from whom they say have received all. The pipe is smoked every day, as true religion should be practised and not set apart as a thing remotely interesting us for one day, and then for a week after wholly forgotten. Religion should not be, in the words of Milton, a diuidual moveable, we should not air it for fashion sake and for a season in church, and then go and transact our business without it. It should be, to be worth anything, an integral and not a fractional part of ourselves. Just as in the former similitudes, the Chariot and the Churn represented the body, so here it is represented by the pipe's stem—the perforated reed. Tobacco is here what was in

those similes horses or milk. Fire is here what was there the whip or the churning-stick. Nearly all which was said there may, with little change, be repeated here. Fear, care, grief, discontent, pain, remorse, and sloth, are all to be dispelled as the idle smoke of folly. We are only to listen to the low, joyful voice of reason. As the fear of a whip governed the horses in the simile of a Chariot, so here fire will consume passion—the good part of it alone, passing through the purifying water in the cocoa-nut, will be enjoyed by us. The whip and the fire show the force which must be exercised on the passions. We do not hesitate to amputate a hopelessly diseased limb from the body. Should we hesitate more to eradicate the evil part of a passion from the mind?—As in a city there are often stubborn, rebellious men who will not submit to law, and these are compelled by punishment;—so must man do with his passions, the vicious motives of the heart, the fond imaginations of the fancy. Shall we let reason be over-powered by appetite, attended as she is by so many fears, suspicions, and sorrows?



THE
Prabhu Street Directory

FOR THE YEAR OF

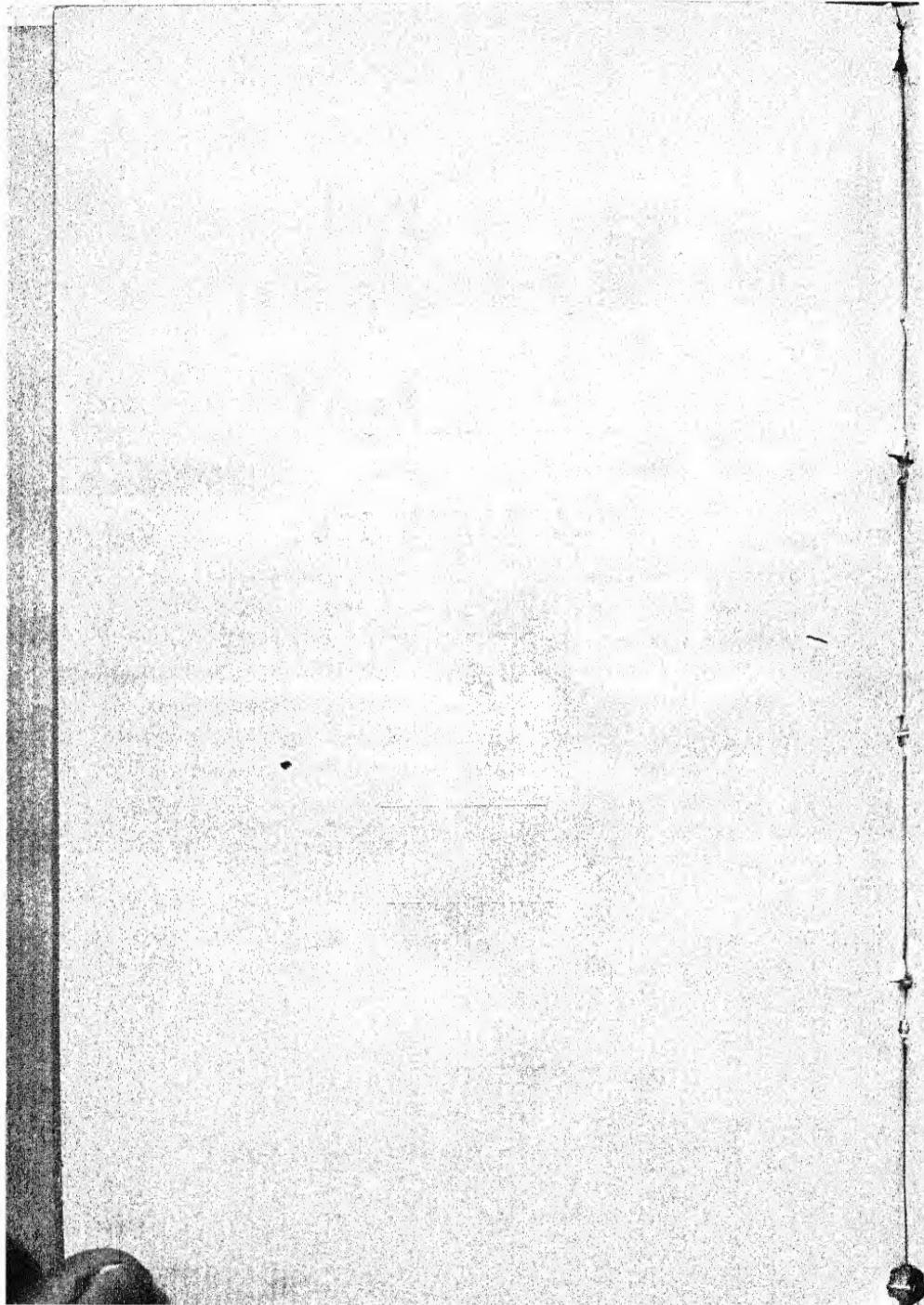
SHALIVAHAN 1799.

(A.D. 1877-78.)

ISHWAR NAM SAMWATSAR.

BOMBAY:
PRINTED AT THE
FAMILY PRINTING PRESS, FANASWADI.

1877.



P R E F A C E.



In presenting this little volume to the Public in general and the Prabhu Community in particular, the Compiler entertains the hope that it will prove useful and meet with approbation.

The Compiler here tenders thanks to Messrs. Balji Krishnanath Navalkar, Namdeva Narayan Talpade, Mothabhai Ganpatrao Senjat, Dwarkanath Sadanand Mankar, Ganpatrao Shrikrishna Jayakar, and other Prabhu gentlemen who were ever willing and ready to render him assistance in the completion of the Directory.

The Compiler also renders his best thanks to his much esteemed friend Mr. Balkrishna Vasudeva Kirtikar, without whose help and co-operation, the Compiler thinks the present work would not have been completed. The proofs have all been corrected by him, and such has been his willingness and readiness at times, that however much the printers hastened their work, he has proved a match to them.

The Compiler trusts that he will be pardoned for any omissions or mistakes which may have inadvertently crept in, and he begs to assure the subscribers that he has spared no pains to make the Directory as complete as possible.

K. Raghunath.

Bombay, 5th May 1877.

more difficult or difficult than the other two, and
the only "real" project seems
to be the one where the
and will be
and can't be done by the
central nervous system.

REPRODUCED FROM THE ORIGINAL AS FOLLOWS:

NAMES OF STREETS.

Agiari Lane	16
Anant Rishi's Oart	29
Antoba Gosavis Oart	27
Bhaikalla	38
Bhoiwada	22
Borbhata	12
Bhuleshwar Road	31
Breach Candy	38
Cavel Street	18
Cowasji Patel Tank Street	32
Chandanwadi (Chira Bazar)	18
Choughar	21
Chewulwadi	8
Dhobitalao	29
Dhuswadi Lane	3
Dukarwadi (Charni Lane.)	8
Fanaswadi	14
Gaikawad Lane	18
Gaiwadi	20
Girgam	1
“ Back Road	34
Gavasur Lane	22
Grand Portuguese Church Lane	30

Hanuman Lane (new)	22
do do (old)	21
Jagannath Sadashiva Street	35
Jambulwadi	29
Kalikadevi	20
Kandewadi	35
Khatarali	37
Khetwadi	33
Kitchen Garden Lane	27
Kolbhatwadi	24
Kolbhat 3rd Cross Street	23
Kumbhartukda	31
Loharchal	26
Mahim	39
Malabar Hill	38
Mazagon	38
Mofusil, The	41
Mugbhat	36
Naviwadi	10
New Line Street	27
Nigdaodi Lane	1
Parel	38
Tadwadi	8
Telwadi	20
Vithalwadi	19
Vowulwadi	"
13	
2	

STREET DIRECTORY.

A LIST OF PRABHU INHABITANTS ARRANGED
ACCORDING TO THEIR RESIDENCES.

N. B.—The figures on the left margin indicate the House Numbers.

GIRGAM OR BREACH CANDY ROAD.

(In a Lane behind the Portuguese Church, leading from the Police Chowky.)

266. Vinayak Anandrao Vyankaji Dhairyavan and Sons (see Fanaswadi 2nd Street.)

Lakshuman Anandrao and brothers.

Madhavarao Anandrao and Son.

Vyankoba do.

Garpatrao Madhavarao (see Khattarally.)

269. Bhai Gauoba Jayakar and Brothers.

Atmaram Ganoba.

Dayanath do (see Chewulwadi.)

Dinanath do (do Mahim.)

NICDAODI LANE.

(Next to Mr. Sundarrao Raghunath's House)

32. Dinanath Jagannath Vyawaharkar and Brother.

Vishvanath Jagannath.

Sakharam Raghoba Talpade and Son.

Raghoba Sakharam

37. Narayan Pandurang Sunderji Kirtikar, Nephew, Son and Grand Sons.

Moroba Sundar and Sons.
Ganpatrao Narayan.

BORABHAT.

(Lane leading from opposite Mangal Wadi)

[Hinder Lane.]

429. Moroba Shridharji Desai and Son.
Bhau Moroba.
434. Vithoba Sakharam Kothare and Sons
438. Krishnanath Harischandra Trilokekar and Son.

[Front Lane.]

441. Narayan Ramkrishna Kirtikar and Brothers.
Vinayak Ramkrishna (see Kolbnatwadi.)
Sundar do (do. Mahim.)
Moroba do.

Raghunath Meghasham Trilokekar and Son.

CIRGAM &c.—(Continued.)

536. Vithalrao Shamrao (see Surat.)
Harischandra Shamrao Kothare and Son.
Trimbakrao Vasantrao Harischandra.
Anandrao Putlaji Navalkar.
Bala Vyankoba Nayak.
538. Balaji Bhagvantrao Nayak.
540. Nana Gopinath Vyavaharkar and Son.
551. Ramchandra Keshava Mankar and Son.
Narayan Ganpat Prabhakar and Brother
Madhavarao Ganpat.
555. Purshottam Balkrishna Kirtikar, Brother, Sons, and Nephews.
Harischandra Purshottam (see Puna.)
Sadashiva do.
Gajanan do.
Dayanath Balkrishna.

Damodar Dayanath.
Ramrao do.

556. Vasantrao Raghoba Kirtikar, Son and Nephew.

Ganpatrao Vasantrao and Son.
Vinayak Bhagvant R. and Son.

559. Dwarkanath Vishvanath Nayak.

560. Moroba Balkrishna Talpade Nephew and Grand Nephews.
Narayan Vyankoba B. and Sons.
Ganpatrao Narayan.

Krishnanath Narayan Kirtikar Brother, Nephews,
Son and Grand Nephews.

Dr. Shanrao Narayan (*see* Deccan Hyderabad.)
Balkrishna V. N. Kirtikar and Sons.

Vinayak Krishnanath (*see* Girgaum 604.)
Vishvanath Vasudeva R. Jayakar and Sons.

DHUSWADI LANE.

572. Sons of the late Ramchandra Sakharam Mankar.

Sadashiva Rangnath Jayakar, Son and Grand Son.
Rangnath Sadashiva Jayakar and Son.

574. Kashinath Krishnarao Bhavanishankar Desai, Brothers, Sons and
Nephews.

Vithoba Krishnarao and sons.
Vinayak do and sons.
Bhau do and sons.
Bapuji do and son.

575. Bhavanishankar Jagannath Rao and Son.

Ramchandra Jagannath (*see* Mugbhat.)
Balkrishna Bhavanishankar.

Bhagvantrao Bhaskar Navalkar.

Bajirao Bhaskar (*see* Fanaswadi Lane.)

CIRGAUM &c.—(*Continued.*)

591. Bhagvantrao Ramchandra Desai. (*Nazar,*) Brother and Nephews.

Sadanand Ramchandra and sons.
Balkrishna Sadanand.

Vinayak Bhau Bhaskar Prabhakar, Brother and Cousins.

Krishnarao Bhau B. and son.

Govindrao do

Shamrao Ganpat B. and Son.

592. Madhavarao Jagannath Talpade and Sons.

Vinayak Madhavarao and Son.

Balji do

Eknath Harischandra Jayakar.

Sitaram Balaji Kothare and Sons.

Dadaji Sitaram and Sons.

Balaji do

Babaji do

Madusudan Sakharam Vijayakar.

Vithoba Kashinath Trilokekar.

593. Bapuji Narayan Govindji Kothare, Brothers, Sons, and Nephews.

Dadaji Narayan.

Nanu do

Shamrao do

594. Bhagvantrao Dwarkanath Talpade, Brothers, Sons and Grand Sons.

Vana Dwarkanath (see Calcutta.)

595. Putoba Shrikrishna Kothare, Cousins and Sons.

Janardan Vishwanath and son.

Sons of the late Shrinivas Ramchandra Desai.

596. Sundar Jivaba Kothare, Brother, Nephew and Sons.

Moroba Jivaba (see Puna.)

Vithaldas Harischandra.

Madusudan Sundar and Son.

Govind do and Son.

Balkrishna Dadoba Dhurandhar and Brother.

Nanabhai Dadoba.

598. *Ramkrishna Vasudeva (see Khetwadi.)*

Balkrishna Vasudeva Ajinkya and Sons.

Vasudeva Balkrishna,

Vinayak do

Sadanand Vyankaji Ajinkya, Son and Grand Son.

Mothabhai Sadanand and Son.

Pilaji Moreji Trilokekhar, Brother, Son and Nephews.

Nana Morozi (see Fanaswadi.)

Moroba Pilaji.

599. Vinayak Ramchandra Ajinkya and Sons.

Atmaram Vyankatesh Kothare and Son.

Vyankatesh Atmaram.

600. Nilaji Sundarji Velkar and Nephews.

Baba Sonaji and Son. (see Moroba Popatji's Lane.)

Raghoba Madusudan and Son.

Govindrao Anandrao S.

Vinayak do

Balkrishna Raghoba M.

602. Atmaram Shivba Ajinkya and Sons.

Ramchandra Atmaram.

Krishnanath Morozi (Dalvi) Nayak, Son and Nephews.

Lakshuman Krishnanath

Ganpatrao Pandurang Raghoba.

Bhaskar Vishvanath Kirtikar and Brother.

Moreshwar Vishvanath.

603. Sadanand Purnanand Kirtikar Son and Nephew.

Vinayak Sadanand.

Ganpatrao Krishnarao P.

Atmaram Madhavaji Ajinkya Sons and Nephews.

Ganpatrao Atmaram.

Gajanan do.

Krishnarao Sakharam M.

Moreshvar Sakharam (see Girgam.)

Vinayak Trimbak Talpade.

604. Vithoba Vasudeva (*Zaoba*) Desai Brother, Cousin, Nephew, and Grand Nephew.

Lakshuman Vasudeva.

Vishvanath Madhavaji.

Ganpatrao Morozi (Zaoba) (see Palava.)

Narayan do. do. and Sons.

Vinayakrao Krishnanath Narayan Kirtikar and Son.

605. Narayan Ramchandra Mankar Sons and Grand Sons.
 Mahadhavarao Narayan and Sons.
 Jagannath do.
 Ramchandra Krishnarao N.
 Sons of the late Govind Vinoba.
606. Moroba Narayan Mankar and Son.
Ramchandra do. (*see* Navewadi.)
607. Trimbakrao Harischandra Rao and Sons.
 Madhavarao Trimbakrao.
 Babaji Vishvanath Trilokekhar and Son.
Gopinath Balkrishna and Son (*see* Kitchen Garden Lane.)
608. Ramchandra Balkrishna Rane and Nephews.
Vithoba Sadashiva B. (*see* Karwar.)
Bhagwantrao do. do. (*see* Kolhapur.)
Govindrao do. do. (*see* Satara.)
 Moroba do.
 Dwarkanath do. (*see* Kandewadi.)
609. Ganpatrao Raoji Sanjit.
 Sakharam Kanoba Talpade and Nephew.
 Vasantrao Morozi.
610. Ramchandra Govindji Kirtikar and Son.
 Ganpat Ramchandra.
611. Govindrao Ramshankar Mankar and Son.
 Sundar Govindrao.
 Sundarrao Morozi Dhurandhar.
 Narayan Raghaba Keshava Nayak and Son.
612. Janardan Vasudeva Talpade, Sons and Grand-Son.
 Raghubanath Janardan and Sons.
 Shamrao do.
 Ganpatrao Morozi Zaoba and Sons.
615. Motiram Shrikrishna Narayan Desai.
 Vishvanath Atmaram Vishvanath Ajinkya.
617. Makund Sakharam Kirtikar Brothers and Nephew.
 Ramchandra Sakharam Nilaji.
 Vishvanath do.
 Harischandra do. and Son.

Vasudeva Ramchandra Jayakar and Son.

Dadaji (alias) Lakshuman Raghunath Dhurandhar and Son.

619. Vasudeva Trimbakrao Talpade, Brother and Nephews.

Madhavarao Trimbakrao and Son.

Keshrinath Janardan T. and Sons.

Ambarnath do.

Vinayak Wishveshvar T.

Ganpatrao Madhavarao T.

Putlaji do.

Bhai Keshrinath.

621. Khanderao Moreshvar Kirtikar and Grand Sons.

Anandrao Khanderao and Son.

Vithal Khanderao.

622. Narayan Vasudeva Ramchandra Kirtikar.

624. Ramchandra Ganpatrao Sadashiva Jayakar and Sons.

Atmaram Ramchandra.

Sadashiva do.

[On the opposite line, on the verge of Dukkarwadi.]

100. Bapuji Eknath Govindji Dharadhar and Brothers.

Ganpat Eknath (see Surat.)

Pandurang Eknath.

625. Vasudeva Lakshuman Dhurandar.

Balkrishna Vithoba Vyavaharkar.

626. Raghunath Raghaba Nayak and Sons.

Atmaram Raghaba (see Kumbhartukba.)

Narayan Raghaba (see Pallow.)

Harischandra Dadaji Vyavaharkar (see Kumbhartukba.)

Vinayak Shivashankar Rao.

632. Vinayak Harischandra Gangadhar Navalkar (Late of Tanna)
and Brother.

Sitaram Harischandra.

Dhakal Sadanand Rane.

Atmaram Sitaram Abaji Talpade.

DUKKARWADI.—(*Churny Lane.*)

(*Lane leading from the North End of Jagannath Sankarshet's Chawl.*)

Kashinath Ramchandra and Sons.

Bapuji Bajirao Jayakar and Brothers.

Dadaji Bajirao.

Bhavanishkar do.

Govind Narayan Talpade and Brothers.

Bapuji do.

Atmaram do.

TADWADI.

(*Narrow entrance from opposite Gaiwadi—Carriage Road
from right hand Old Sonapur Lane.*)

Bajirao Moroji Vazkar, Nephew and Sons.

Bhau Harischandra Moroji.

Bajirao do.

Ganpatrao Bajirao.

CHANDANWADI.—(*Chira Bazaar.*)

Anandrao Raghunath Madhavaji Vazkar Son and Grand Son.

Nanabhai Anandrao and Son.

CHEWULWADI.

(*Lane leading from Chira Bazaar.*)

83. Sakharam Sadanand Trilokakar and Brother.

Atmaram Sadanand.

Krishnarao Shivashankar Trilokakar, Brother and Son.

Atmaram Shivashankar.

Harischandra do.

Raghunath Krishnarao.

84. Dhondu Shivashankar Rao and Brother.

Nanabhai Shivashankar.

86. Ransord Raoji Vyavaharkar, Brothers, Son, Grandsons and Nephew.

Sundarrao Raoji.

Krishnarao do.

Shamrao Ransord (Khetwadi.)

Vinayak Krishnarao.

(In a ByeLane.)

87. Ramchandra Raghunath Vijayakar, Sons and Nephew.

Ganpatrao Sadashiva.

Moreshwar Ramchandra.

Anandrao Balaji Brahmankar and Son.

88. Ganpat Jagannath Dhurandhar and Brother.

89. Balkrishna Raghunath Kothare and Son.

Vinayak Balkrishna.

90. Vasudeva Dinanath Velkar and Sons,

Balkrishna Vasudeva.

Bapuji do.

Atmaram do.

91. Sons of the late Madhavarao and Ananta Raghoba Talpade.

92. Kasinath Ramchandra Navalkar Sons and Grandsons.

Shivashankar Kasinath and Son.

Varayan do. (Kalbadevi.)

Vinayakrao do.

Gopinath do.

Vithoba do.

93. Krishnarao Raghunath Gorakshakar and Sons.

Dayanath Ganoba Jayakar.

Meghasham Sadashiva Navalkar and Sons.

Vinayak Meghasham.

94. Krishnarao Madhoba Nayak.

Ramchandra Vasantrao Rao.

Murarrao Ramchandra Rao and Sons.

101. Ganpatrao Bachoba Vyavaharkar and Sons.
Shamrao Ganpat.
Jagannath Janardan Jayakar and Sons.
102. Narayan Putlaji Navalkar, Brothers and Sons.
Anandrao Putlaji. (Girgaum.)
Balwantrao do (Kaiwal.)
103. Bapuji Narayan Kothare and Son.
Krishnarao Ransord Bramhandkar and Brothers.
Fakir Ransord.
104. Widow of the late Balkrishna Sakoji Navalkar.
Ganpat Madan Mankar and Sons.
Vinayak Ganpat.
Narayan do.
105. Sitaram Jagannath Ranjit.

NAVEWADI.

(Near Dadi Sett's Agiari, or Fire Temple.)

1. Kesrimath Ramchandra Dhurandhar and Son.
Sokaji Keshrinath.
Dhakal Gopinath
2. Balkrishna Ganpat Navalkar.
7. Anandrao Chapaji Mankar.
Jagannath Ramchandra Navalkar.
8. Rao Moroji Senjit.
Ganpatrao Raoji.
Ramchandra Moroji.
Moreshwar Ramchandra. (Mofusil.)
Yeshwant do
9. Krishnarao Raghaba Kanoba Vijayakar and Brother.
Bhagwantrao Raghaba.
Murar Ramchandra Kothare and Brothers.
Ganpatrao Ramchandra.

Covindrao Ramchandra.

10. Sadanand Moroji Mankar and Sons.

Dwarkanath Sadanand.

Eknath do

Moreshwar do

11. Pandurang Narayan Velkar and Son.

Ganpatrao Pandurang. (Puna.)

- Krishuarao Bapuji Rao and Nephews.

Ganpatrao Sudashiva. (Kalkadevi.)

Narayan do (do)

14. Shrikrishna Vasudeva Talpade, Brothers, Son and Nephews.

Janardan Vasudeva. (Pallow.)

Vinayak do (Breach Candy.)

Atmaram Balkrishna.

Harischandra do

Ganpatrao Shrikrishna.

Wasautrao Atmaram,

Sundarrao do

Gajanand do

15. Raghunath Abaji Gorakshakar, Brother, Son and Nephew.

Wasudeva Abaji.

Narayan Raghunath

Vinayak Wasudeva.

16. Mothabhai Bapuji Talpade.

Ramchandra Lakshuman Gorakshakar and Brother.

Narayan Lakshuman.

17. Balaji Keshava Mankar, Brothers, Son and Nephews.

Kashinath Keshava.

Ramchandra do (Girmam.)

Sokaji Balaji.

Ganpat Kashinath.

18. Krishnarao Ramchandra Desai, Brother, Sons and Nephews.

Keshrinath Ramchandra Zaoba.

Vishvasrao Krishnarao.

Ganpat do

Ramrao do

Sundarao Krishnarao.

20. Sakharam Moroji Mankar, Son, Grandsons and Nephews.
Sarvottam Sakharam. (Agiary Lane.)
 Nanabhai Haritimbak.
 Madhavarao do
 Bajirao do
Ganpatrao Sarvottam (Europe)
 Babul do
 Khanderao Moroji.

Kashinath Ramkrishna Kirtikar and Brother.

Sundar Ramkrishna. (Agiary Lane.)

21. Harischandra Vithoba Gorakshakar.
 22. Bhavanishankar Ragyanand Sowmitra Dhurandhar and Brother. (Pnma)
Krishnanath Ragyanand Sowmitra.

Lakshuman Narayan Rao Mankar.

23. Keroba Raghoba Nayak.

Vinayak Tatia Raoji Ranjit, Brother, Sons and Nephews.
 Bajirao Tatia Raoji.
 Narayan Vinayak.
 Ramchandra do
 Lakshuman do
 Krishnarao do

24. Moroba Sundar Mankar.

Kashinath Moreshwar Ajinkya and Brothers.

Ganesh Moreshwar.
 Krishnarao do
 Narayan do

25. Vinayak Kashinath Dhurandhar and Brothers.

Narayan Kashinath.
 Vishwanath Krishnarao.
 Ramchandra Vishwanath.
 Lakshuman do

Atmaram Manik Vazkar and Brothers.

Trimbak do
 Keshrinath do

Govindrao Keshava Vazkar and Son.

Shridhar Moroji Talpade and Brother.
Balkrishna Moroji. (Puna.)

26. Anandrao Sundar Narayan Dharadhar.
28. Bapuji Jagannath Balaji Vijayakar, Cousins, Sons and Nephews.
 - Pandurang Kanoba.
 - Balaji do.
 - Madhavarao do.
 - Harischandra Vithoba.
 - Anandrao Vinayak.
 - Ganpatrao Bapuji,* (Hydrabad.)
 - Vasantrao do.
 - Ramrao do.
 - Sundarrao Balaji.
 - Nanuji Harischandra.
 - Shamrao Pandurang.
 - Ganpatrao Madhavarao.
 - Krishnarao Raghoba.
29. Vasudeva Kaneba Nayak and Son.
Ramehandra Vasudeva.
Shivashankar Balkrishna Trilokekar.
Narayan Sadanand Moroji Kirtikar.
30. Raghoba Narayan Sundarji Dharadhar, Sons and Nephews.
Ramchandra Raghoba.
Ramehandra Ganpat Pradhan.
Moreshwar do. do.
31. Sitaram Krishnanath Dhurandhar Brother and Nephews.
Balkrishna Krishnanath.
Ganpat Balkrishna.
Madhavarao Daolatrao Mankar and Brother.
Mothabhai Daolatrao.
32. Harischandra Ramchandra Kothare, Sons and Grand-sons.
Moroba Harischandra.
Bhau do.
Bapuji do.
Nanu do.
33. Trikamdas Dimanath Kirtikar Son and Nephew.

Gajanan Trikamdas.
Kanoba Ransordas. (Europe.)

Nanabhai Sadashiva Navalkar and Son.
 Sundar Nanabhai.

Ramchandra Narayan Mankar.

Ramehendra Raghu Nath Dhurandhar.

FANASWADI.

(Lane bordering upon the Parsi Fire Temple.)

- 3.* Ramehendra Vithoji Kothare and Sons.
 Anandrao Ramehendra.
 Ganpat do.
1. Shivashankar Moroji Vijayakar, Brothers and Sons.
 Harischandra Moroji.
 Ramehendra do.
 Narayan Shivashankar.
 Ananta do.
2. Govind Balkrishna Brother and Nephew. (Malbar Hill)
 Krishnanath Balkrishna.
 Sitaram Balkrishna Prajshakar and Son.
 Anandrao Sitaram.
3. Harishankar Sadashiva Kothare and Son.
 Anandrao Harishankar.
 Narayan Kanoba Dhairyvan and Sons.
4. Madan Jagannath Talpade, Brother and Son.
 Balji Jagannath.
6. Ganpat Balaji, Brother, Son and Nephews.
 Purshottam Balaji.
7. Bhau Dadoba and Sons.
 Ramchandra Krishnanath Rane.

3. Bhaskar Jagannath Navalkar, Cousins and Sons.
 Dwarkanath Madhavarao.
 Anandrao Lakshuman.
- Lakshuman Jagannath Mankar, Brother and Sons.
Ramchandra Jagannath, (Agiary Lane.)
 Jagannath Lakshuman.
 Narayan Lakshuman.
- Madhavarao Moroba and Brothers.
13. Pandurang Ramchandra Navalkar and Sons.
 Sundar Pandurang.
 Purshottam do.
14. Damodhar Raghoba Gorakshakar, Son, Grand-sons, Brother,
 Nephews, and Grand-nephews.
Bhagwantrao Damodhar & Sons, (Kumbhartukada.)
 Balkrishna Raghoba.
 Keshrinath Balkrishna.
 Narayan do.
 Raghoba do.
- Bajirao Bhaskar Navalkar.
- 12,b Harischandra Ramkrishna Talpade, Brother and Sons.
 Sitaram Ramkrishna.
18. Nana Moroji Trilokekar, Sons and Grand-sons.
 Krishnarao Nana.
Sadashiva do. (Europe.)
 Bala do.
 Vinayak do.
19. Shivashankar Mankoba Talpade and Sons.
 Vinayakrao Madhavarao Senjit and Brothers.
 Anandrao Shrikrishna Kothare.
22. Narayan Raghunath Navalkar, Brothers, Cousins, Sons and
 Nephews.
 Krishnanath Raghunath and Son.
 Vinayakrao do.
 Balkrishna Madhavarao.
 Shrikrishna do. and Son.
24. Shamrao Balkrishna Velkar and Sons.

Anandrao Shamrao.

Balkrishna Ransord Jayakar.

Govindrao Shamrao Ranji.

25. Sadanand Sankroba Talpade, Son and Grandson.
Ganpatrao Sadanand.

28. Vithoba Govindji Kirtikar and Sons.
Narayan Vithoba.

29. Vishvanath Dinanath Brothers and Son.
Vithal Dinanath.
Krishnarao do.

30. Harishankar Balkrishna Pradhan and Sons.
Anandrao Harishankar.
Vinayakrao do.

Sakharam Raghoba Talpade.

32. Narayan Dadoba Dhurandhar Brothers and Nephew.
Moroba Dadoba.
Sakharam do.

33. Balji Vishvanath Dhurandhar and Brother.
Krishnarao Vishvanath.

(*Fanaswady 2nd Lane.*)

Balji Krishnarao and Brothers.

Moreshwar Ramchandra, Brothers and Nephew.
Nana Ramchandra, (Puna)
Vishveshwar do.

ACIARY LANE.

139. Narayan Harischandra Gerakshakar.

Ramchandra Vishvanath Dhairyavan.

Sadanand Krishnanath Velkar and Brother.
Ganpatrao Krishnanath.

Sakharam Gopinath Kothare and Brothers.

Krishnarao Gopinath.

Ganpatrao do.

Dhakal do.

140. Moreshwar Bapuji Kothare and Brothers.

Vinayak Bapuji.

Gajanan do.

141. Ramchandra Bhavanishankar Talpade.

Moroba Vishvanath Rane and Son.

Vinayak Moroba.

Kashinath Moreshwar Talpade and Brothers.

Madhavarao Moreshwar.

Narayan do. (Uttan.)

114. Vinayak Sadanand Navalkar and Son.

Ramchandra Jagannath Rane, Brother and Sons. (Baroda.)

Vinayak Jagannath.

Kashinath Ramchandra Rane and Brothers. (Dukarwadi.)

Keshrinath Ramchandra.

Bapuji do.

113. Ramkrishna Sundar Kirtikar and Brother.

Bhai Sundar.

Balji Krishnarao Vyavaharkar.

Ganpat do.

5. Balkrishna Shivashankar Rao.

113. Harischandra Janardan Nayak.

Ganpatrao Raghaba Talpade, Brother and Son.

Moreshwar Raghaba.

Shamrao Ganpatrao.

Narayan Krishnarao Nayak and Brothers.

Vishwasrao Shivashankar Talpade and Son.

Ganpatrao Vishwasrao.

Sarvottam Sakharam Mankar and Sons.

Ganpatrao Sarvottam. (Europe.)

Baba Sarvottam.

Ganpatrao Vasudeva Talpade, Brothers, Son and Nephew.

Vithal Vasudeva.

Vishwanath do.

Sadanand Ganpat.

Bapuji Raghunath.

Narayan Sadanand.

Balkrishna Haritimbak Talpade, Son and Grand-sons.

Gopinath Balkrishna.

27. Ramchandra Jagannath Mankar and Son.

28. Narayan Sankroba Trilokekar, Sons and Grand-son. (Puna.)

Atmaram Narayan.

Shrikrishna do. (Puna.)

Anandrao Atmaram.

Vinayak Vasudeva Ajinkya and Brother.

Ramchandra Abaji Bramandhkar and Brother.

Sokar Abaji.

Dinanath Harischandra Navalkar.

103. Narayan Jagannath Jayakar and Grand-sons.

Khanderao Jagannath.

GAIKAVAD LANE.

(In the Vicinity of the General Assembly's Institution.)

50. Vasudeva Vinayak Mankoba Talpade.

Ramchandra Laxuman Gorakshakar.

51. Anandrao Bhagwantrao Vyavaharkar and Sons.

CAVEL STREET.

2. Krishnarao Kashinath Talpade.

Gopinath Moroji Jayakar.
Anandrao Vinayak Vazkar.

VOWULWADI.

(A Lane on the verge of Vithalwadi on the Kalkadevi Side.)

Vithoba Pandurang Dhairyavan, Brothers, son and Nephews. (Girgam.)

Gorind Pandurang. (Mahim.)

Ganpatrao do.

Vinayak Vithoba. (Girgam.)

Dadaji Govind.

Nanabhai Ganpat.

VITHALWADI.

(Opposite the Temple of Vithoba.)

03 Krishnanath Govindnath Kothare and Nephews.

Babul Raghunath.

(In a Lane leading towards Market.)

01. Eknath Raghoba Vazkar, Sons and Grand-sons.

Gopinath Eknath.

Nanabhai do.

9. Bhagwantrao Dinanath, Brother and Sons.

Ramchandra Dinanath.

Lakshuman do.

Bala Bhagwantrao.

Moroba Raghoba Gorakshakar and Son. (Mahim.)

Atmaram Moroji. (do.)

TELWADI.

(A Hinder Lane.)

97. Bhagwantrao Sakhoba Kirtikar.
Bhau Vishvanath Vazkar.

GAIWADI.

86. Bhagwantrao Bhavanishankar Desai and Sons.
Pilaji Bhagwantrao.
Ganpatrao do.
84. Dhakji Narayan Vijayakar and Sons. (Surat.)
Purshottam Dhakji.
86. Haritimbak Vynkoba Kothare.
Pandurang Vynkoba.
89. Vishwanath Raghunath Govindji Dharadhar and Brother.
Krishnarao Raghunath.
94. Narayan Pandurang Prabhakar and Sons.
Vishwanath Narayan.
Vinayak Krishnarao and Son.

KALIKADEVI, OR PAREL ROAD.

(Ramwadi on the verge of the Road leading from Kalikadevi to Mumbai.)

66. Krishnarao Bhaskar Dhairyavan, Brother, Sons, Nephews,
and Grand-son.
Moroba Bhaskar.

CHOUGHAR.

65. Pandurang Balibhadra Kirtikar and Son.
 Ganpat Sadashiva Rao and Brother.
 Narayan Sadashiva.
63. Moroba Harischandra Kouhare, Cousin and Sons.
 Atmaram Ramchandra.
 Krishnarao Moroba.
 Vinayak do,
62. Vasudeva Ramchandra Pradhan, Brothers, Cousins, Nephews and Sons.
 Janardhan Ramchandra.
 Ganpat do,
 Raghunath do.
 Narayan Keshava.
 Pandurang do.
 Ramchandra Ganpat.
 Shrikrishna Vasudeva.
 Namiji do.
 Sitaram do.
 Moresliwar Harischandra.
 Ramchandra Jagannath.
 Vinayak Raghunath.
 Gajanan Janardan.
 Moreshwar Ganpat,
 Anandrao do.
 Jagannath do.
- Bajirao Harischandra Rao and Sons.
 Vinayak Bajirao.
 Harischandra do.
 Anandrao do.
 Ganpat do.

OLD HANUMAN LANE.

(Leading from opposite the Kalikaderi Temple.)

3. Dinanath Kashinath Rane.

Gopinath Vasudeva Jayakar and Brother.

Krishnarao Vasudeva.

5. Vyankoba Vasudeva Desai and Sons.

9. 100. Krishnauath Balkrishna Pradhan, Brother and Nephews.

Vishavnath Balkrishna.

Balji Sadanand.

CAVASUR LANE.

(Leading from Old Hanuman Lane.)

8. 99. Vasudeva Jagannath Kirtikar and Brother.

Atruaram Jagannath.

Krishnarao Janardan.

BHOYAWADA.

(Leading from Old Hanuman Lane.)

5. 59. Vishvanath Govindji Talpade.

NEW HANUMAN

(Leading from Kalikadevi from opposite to

4. Dhondji Vishvanath Kothare and Sons.

Vinayak Dhondji.

Narayan do.

Harischandra Narayan Jayakar, Son and Grand-sons.

Vinayak Harischandra.

Ramchandra Vinayak.

Lakshhuaman Vinayak.

Ganpatrao do.

KALIKADEVI.—(Continued.)

47. Moroji Kashinath Jayakar, Brothers and Nephews.

Shamrao Kashinath.
Madhavarao do.
Krishnarao do.
Nana Govindrao.
Sundar do.

Krishnarao Narayan Rane.

49. Khanderao Moroji Vijayakar, Brother and Sons.

Narayan Moroji.
Yashwantrao Khanderao.

Sitanath Gopinath Ajinkya and Son.

50. Kashinath Dhakji Rao and Sons.

Ganpatrao Kashinath.
Bapuji do.

Balji Krishnanath Jayakar, Brother and Nephews.

Gajanan Krishnanath.
Sundarrao Gajanan.

Vinayak Anandrao Bhaskar Kothare and Sons

KOLBHAT 3RD CROSS STREET.

(In the Neighbourhood of the Branch Post Office.)

1. Balkrishna Pandurang Kothare and Grand-nephews.

Bhai Pandurang.
Khanderao do.

2. Lakshuman Vishwanath Kothare and Brother.

Ramchandra Vishwanath.

Keroba Sokaji Kirtikar and Sons.

Sundar Keroba. (Moroba Popatji's Cart)

Hiraji do.
Narayan do.

KOLBHATWADI.

(Moroba Popatji's Out.)

21. Vishvanath Mukundji Kothare, Brothers, Sons, and Nephew.

Narayan Mukundji.
 Krishnanath do.
 Lakshuman do.
 Madusudan do.
 Vinayak Krishnanath.
Bhagwantrao do. (Kolapore.)

Sadanand Jagannath Vyavaharkar and Son.

Dinanath Keshava Mankar and Son.

23. Baba Sonaji and Sons.

Shivashankar Balkrishna and Son.

24. Ramchandra Dinanath and Son.

Kashinath Ramchandra.

26. Babaji Kashinath Rane, Brother, Sons, and Nephews.

Dhakji, Kashinath Moreji.
 Dadaji, Dhakji.

32. Sadashiva Moroji Ramji Senjit, Brother, Sons, and Nephews.

Jagannath Moroji.
 Vinayak do.
 Mothabhai Ganpatrao.
 Babulji Sadashiva.

KALIKADEVI.—(Continued.)

(Opposite the Kolhatwadi, behind the Chawl.)

Sadanand Vishvanath Jayakar and Nephews.

33. Ganpatrao Kashinath Jayakar and Son.

Purshottam Ganpatrao.

31. Lakshuman Daolatrao Navalkar and Sons.

Bajirao Gaoroji Senjit and Grand-Nephew.

Ramrao Omkar.

Vinayakrao Narayan Rao.

(Opposite Moroba Popatji's Ourt.)

30. Narayan Moroiji Talpade.

Jagannath Atmaram Vazkar.

Kashinath Meghasham Trilokekar and Sons.

Jagannath Kashinath.

Vishvanath do.

9;

(On the Verge of the New Line Street on the Kalikadevi Side.)

13. Mothabhai Baghunath Lakshuman Jayakar and Son.

Mothabhai Anandrao Anandkar and Sons.

8 Krishnarao Jagannath Trilokekar and Sons.

Vinayak Krishnarao.

8 Meghasham Sadashiva Navalkar and Son.

Vinayak Meghasham.

8

LOHARCHAL.

(Entrance both from Kalikadevi and Market.)

66. Babul Gopinath Dadoba Bramhandkar and Cousin.

63. Sadanand Lakshuman Vyavaharkar, Brother, Son and Nephew.

Vishvasrao Lakshuman and Son.

Vithal Sadanand.

Vinayak Vishvasrao.

Anandrao do.

Ganpatrao Madhavarao (Jag. Sad. Street.)

Sundar Vithoba Nayak.

62. Raghoba Gopalrao Kirtikar.

KITCHEN GARDEN LANE.

(Between the Cloth Bazaar and Loharchal.)

Narayan Madhoba Nayak, Son and Nephews.

Vinayakrao Narayan.

Madhoba do (Cheulwadi.)

Ganpatrao Mankoba.

Gopinath Balkrishna Rane, Sons, and Grand-sons.

Sitaram Gopinath.

Shivashankar do.

ANTOBA GOSAVI'S OART.

(Leading from Loharchal House No. 80.)

Krishnarao Ramchandra Dhurandhar and Brothers.

Bhagwantrao Moroji Jayakar and Brother.

Ganpatrao Moroji.

Bajirao Kanoba Dhairyavan.

NEW LINE STREET.

(Opposite the Loharchal.)

1. a. Pandurang Dinanath Velkar, Brothers, Sons, and Nephew.

Ramchandra Dinanath. (Moroba P. Oart)

Vasudeva do (Cheulwadi.)

Shamrao Pandurang.

Ganpatrao do.

Anandrao do.

Vinayak do.

2. Ramchandra Sadanand Dharadhar, Brother, Son and Nephew.

Lakshuman Sadanand.

Narayan Bapuji Kothare and Sons.

Nana Narayan.

Krishnarao do.

4. Krishnarao Visaji Ajinkya, Brother Son and Nephews.

Ganpatrao Visaji.

Narayan Krishnarao.

Mothabhai Ganpatrao.

20. Ramchandra Sundar Nayak, Brother, Sons and Nephews.

Dinanath Sundar.

Anandrao Dinanath.

18. Ramchandra Ganpat Dharadhar and Sons.

Narayan Ramchandra.

Bala Govindrao Amritrao Jayakar.

Vinayak Sadanand Jayakar.

Madusudan Harischandra Kothare.

8 Vasudeva Ganpat Dharadhar and Son.

8. Kashinath Vithoba Dhairyavan and Son.

Bhavanji Bajirao Rac.

Bapuji Kashinath Trilokkar, Sons and Grand-sons.

Sokar Bapuji.

Namu do.

Madhavarao do.

14. Bhaskar Shamji Kothare, Sons and Grand-sons.

Anandrao Bhaskar.

Vasantrao do.

Nanabhai do.

Vinayak Anandrao (Kalikadevi.)

Sakharam Vasantrao.

9. Atmaram Vasudeva Mankar, Son and Nephews.

Ramchandra Atmaram.

Lakshuman Madan.

Ganpat do. (Chevulwadi.)

Sokar do.

10. Krishnanath Bhau Rakhamaji Kothare and Sons.

Anandrao Krishnarao.

Vinayak do.

Bapuji Moroji Kothare Sons and Nephew.

Sokar Bapuji.
Gajanan do.

DHOBITALAVA.

(*Framji Cavasji Tank.*)

Vinayak Pilaji Dhurandhar and Brothers. (Moroba P. Oart.)

Ganpat Pilaji.
Ramchandra Pilaji.

Anandrao Jagannath Dhurandhar and Sons.

Bhai Jagannath and Sons.

Raoji Bhai.

Jagannath Bhau Kothare and Son.

Govindrao Meghasham Trilokekar and Son.

Meghasham Putoba Trilokekar and Son.

Ganpat Sadashiv Rao and Brother.

Narayan Sadashiv. (Chaoghar.)

766. *Vinayak Vithoji Vyavaharkar and Brothers.*

Balkrishna Vithoji.

Sadashiva do.

Chandrashekhar alias Bapuji Moroji.

603. *Yashvantrao Vithoji Desai and Son.*

Vinayak Yashvantrao.

JAMBULWADI.

(*Behind the Police Station.*)

8. *Krishnarao Ramchandra Jayakar, and Brother.*

ANANT RISHI'S OART.

(*Near the Grand Portuguese Church Lane.*)

1. *Baba Fukir Jayakar.* (Pallow.)

Ambarnath Shrikrishna Kirtikar and Sons.

Krishnanath Ambarnath.

Shamrao do.

Anandrao do.

2. Atmaram Balkrishna Kirtikar and Sons.

Ramehanda Lakshuman Garakshakar.

4. Vinayak Shrikrishna Jayakar, Brother Cousins and Son.

Madhavarao Dinanath.

Anandrao do. (Pallow.)

Ganpatrao Shrikrishna.

Ramchandra Jagannath Navalkar and Sons.

Mukund Ramchandra.

Nanuji do.

10. Dadaji Atmaram Kothare Brother and Sons.

Kashinath Purshottam Nayak.

Ramchandra Narayan.

Narayan Moroba Trimbak and Brother.

Sundar Moroba. (Baroda.)

21. Sadanand Janardan Jayakar Brothers, Sons, Nephews & Grand-son.

Vinayak Janardhan. (Thana.)

Madhavarao do. (New Line.)

Jugannath do. (Chewulwadi)

Ramchandra Sadanand.

Balkrishna do.

Vasantrao do.

Krishnarao do.

Vinayak Shrikrishna Janardan Navalkar.

GRAND PORTUGUESE CHURCH LANE.

(On the Public Road.)

Sadashiva Vishvanath Dhurandhar and Son.

(Inside the Lane Near Grand Portuguese Church.)

22. Anandrao Bhaskar Sundarji Brothers, Sons and Nephews. (Girgam.)

Vinayakrao Bhaskar	(Bassein.)
Madhavarao do.	
Keshavarao do.	(Kathiawar.)
Yeshvantrao do.	
Balkrishna Anandrao.	
Moreshwar Vinayak.	
Narayan Ramkrishna.	
Vasudeva Krishnarao.	
Jagannath Madhavarao.	

Vithoba Esoba Rao and Sons.

Ganpatrao Vithoba.

(Behind Bhaskar Sundarji's House.)

18. Shamrao Moroji Nayak, Son and Grandson.

Ramchandra Shamrao.

Krishnarao Vasudeva Kothare.

Madhavarao Anandrao Dhairyavan Brother Son and Nephews.

Venkoba Anandrao.

Ganpat Madhavarao. (Khatrabi.)

Raghunath Bhavanishankar Vyavaharkar.

BHULESHVAR ROAD.

Shamrao Moroji Kothare and Son.

Ganpatrao Shamrao. (Dukarwadi.)

KUMBHARTUKDA.

(Opposite to Cowasji Patel Tank Street, on the Bhuleshwar Side.)

5. Atmaram Raghoba Nayak.

6. Shamrao Bhau Navalkar and Nephews.

Krishnarao Bhau.
 Anandrao do.
 Ganpatrao do.

Madhavarao Krishnarao Ajinkya.

9. Anandrao Bhau Raoji Ranjit, Brother, Sons, and Nephew.
 Sundarrao Bhau.
 Mothabhai Anandrao.
 Dhakal do.

Nana Atmaram and Son.

10. Bhaskar Keshavarao Kothare Sons, and Grandsons.
 Anandrao Bhaskar. (Alibag.)
 Mukundrao do. (Dapuli.)
 Ganpatrao do. (Girgam.)
 Shamrao do.
 Madhavarao Narayan
 Balabhai Ganpatrao.

Balkrishna Bhau Rane and Nephew.

Bhagwantrao Damodar and Sons.

Ganpatrao Janardan Navalkar and Brother.

Madhavarao Janardan and Son.

Harichandra Narayan Dhurandhar.

Wassudeva Krishnanath Talpade.

15. Atmaram Sadashiva Rane and Son.

17. Mothabhai Antoba Sanjit, Son and Grand-son,
 Bapuji Mothabhai.

Vinayak Trimbak Kothare.

Gajanan Shamrao and Brothers.

COWASJI PATEL TANK STREET.

(On the side of Kumbhartukada.)

66. Narayan Pandurang Prabhakar and Sons.

Vishveshwar Narayan.
Anandrao do.

KHETWADI OR NEW TOWN.

(2nd Cross Street.)

21. Atmaram Sadanand Dhairyavan Sons and Nephews.

Mungaji Vasudeva Trilokekar and Son.

Vinayak Mungaji.

Vishveshwar Govindji Nayak and Son.

Anandrao Vishveshwar.

Ramrao Bhaskar Trilokekar.

(3rd Cross Street.)

Balkrishna Babaji Mankar and Brother,

Baliram Babaji (Mahim.)

Bapuji Ramchandra Dhurandhar.

Dhondu Shivashankar Rao and Brother.

Nanabhai Shivashankar,

Narayan do. (Thakurdwar Lane.)

(5th Cross Street.)

63. Ransord Raoji Vyavaharkar and Son. (Cheulwadi.)

Shamrao Ransord.

(8th Cross Lane.)

Anandrao Vinayak Esoba Vazkar.

KHETWADI NEW ROAD.

Vishwanath Harischandra Jayakar and Son.

Mahadeva Vishwanath.

Narayan Babji Anandkar and Sons.

Pandurang Narayan.

Ganpat do.

CIRCAM BACK ROAD.

Anandrao Ramchandra Balkrishna Jayakar and Brother.

Ishwarchandra Ramchandra.

Kanoba Ransordas Kirtikar. (Europe.)

(Just opposite the Khotachi Galli.)

Anandrao Bhaskar Kothare and Sons.

Balkrishna Anandrao.

Ramchandra Janardhan Dharadhar and Sons.

Trimbak Vyajnath Trilokekar and Son.

(Next to the Prarthana Samaj.)

Ganpatrao Bhaskar Kothare and Sons.

Balabhai Ganpatrao.

(Lane Leading from opposite the late Remount Lines.)

Lakshuman Sadashiva Kothare, Son and Grand-sons.

Narayan Lakshuman.

Vitheba Pandurang Dhairyawan and Son,

Vinayak Vitheba.

JAGANNATH SADASHIVA STREET.

(Behind Girgam Back Road or the late Rao Bahadur Ramchandra Balkrishna's Residence.)

45. Madhavarao Pandurang Kothare and Brother.
Ganpatrao Pandurang.
51. Bai Janardhan Navalkar.
Balji Atmaram Nayak and Sons.
Ganpatrao Madhavarao Vyawaharkar.

(Inside the Lane.)

47. Putoba Ganoba Kirtikar and Sons.
Vinayak Putoba.
Bapuji do.
Vishweshwar do.
49. Vishwanath Vithoji Talpade.
Shamrao Bhau Velkar.
Harischandra Pandurang Dhurandhar and Son.
Ganpatrao Harischandra.

KANDEWADI.

(Leading from opposite Jagannath Sankarset's School in Girgaum.)

(In the right hand Lane.)

156. Ganpat Manik Talpade and Sons.
Dinanath Ganpat.
157. Dhondji Shivshankar and Sons.

(On the Main Road.)

27. Bal Dinaji Jayakar and Sons.
Vishwasrao Bal.

Madhavarao Raghunath Vazkar and Son.

Krishnarao Madhavarao. (Chevulwadi.)

135. Bajirao Bapuji Mankar, Uncle, Brother, Son and Nephews.

Vasudeva Makundrao.

Ramchandra Bapuji.

Moreshwar Madhavarao Vyavaharkar.

Sokar Bajirao.

Balaji do.

Chimanrao Gangadhar.

Anandrao do.

Vishvanath Mungaji Rane and Brother. (Broach.)

Putlaji Mungaji. (Tadwadi.)

105. Balji Ananta Senjit.

Madhavarao Morozi Trilokekar.

(In the Senoy Lane behind house No. 95.)

Vithoba Sadashiva Rane and Brother and Nephews. (Karachi.)

Bhagwantrao Sadashiva. (Kolapur.)

Govindrao do. (Sattara.)

Moroba do. (Pallaw Road.)

Dwarkanath do.

MUGBHAT.

(Leading from Thakurdwar Lane via Temple of Vithoba.)

Apa Sokaji Navalkar and Son. (Ahmadnagar.)

Dwarkanath Apa. do.

Mankoba Moroba Vyavaharkar and Brothers. (Palanpur.)

Pilaji Moroba. (Navewadi.)

Rangoji do. (Broach.)

Dwarkanath Moroba.

115. Sakharam Antoba Gowrakshakar and Brother.

Sadanand Antoba.

Shivashankar Anandrao Nayak and Brother.

Bapuji Anandrao.

Pandurang Harischandra Rao and Son.

Sundar Bapuji Talpade and Sons.

Narayan Sundar.

Ganpat do.

(Behind the Temple on the Thakurdwar Lane Side.)

52. Raghoba Moroji Trilokekar,

KHATARALI, NEAR KUMBHARTUKDA.

(Southern Side,)

83. Ganpatrao Madhavarao Dhairyavan.

Rao Moroji Senjit, Brother, Sons and Nephews. (Navewadi.)

Ganpatrao Raoji. (Girkam.)

Ramchandra Moroji and Sons. (Navewadi.)

Moroba Kesarinath.

Vinayak do.

Balkrishna do.

Narayan do.

Anandrao Jagannath Dhurandhar.

15. Ramchandra Sundar Kirtikar.

32. Janardan Sundar.

Atmaram Sundar.

Narayan Vithoba Kirtikar.

Madhavarao Balaji Dhairyavan and Son.

Sadanand Balaji.

Nana Ramchandra Dhairyavan.

BREACH CANDY.—(*Mahalarumi*). (*Rocky Isle.*)

Vinayak Vasudeva Talpade Sons and Nephew.

Narayan Ramchandra.

Vasudeva Pandurang Navulkar and Sons.

(*Inside the Village.*)

Ramchandra Raghoba Trilokekar.

Vinayak Vasudeva (Nagarkar) Talpade.

MALABAR HILL OR WALUKESHWAR.

Goyind Balkrishna Kirtikar.

Harischandra Babaji Jayakar.

MAZAGON.

Lakshuman Daolatrao Navalkar, Brother, Son, & Nephew. (*Kalikadevi.*)

Vinayak Daolatrao. (*Girgamb.*)

Ganpatrao Gopinath. do.

Balkrishna do. (*Vithalwadi.*)

Ganpatrao Anandrao Jayakar and Son.

BHAIKALLA.

Madusudan Ransord Talpade and Son.

Raghoba Madusudan.

PAREL.

Meroba Balaji Mankar Brother Sons and Nephews.

Nanabbhay Balaji.

Babul Ambarinath Rane.

MAHIM.

Dwarkanath Bhau Dhairyavan.

Sundar Ramkrishna Kirtikar.

Baliram Babaji Ramji Mankar.

Vithoba Raghu Nath Kirtikar and Son.

Anandrao Vithoba.

Ganpatrao Anandrao.

Ramchandra Narayan Prabhakar.

Krishnanath Vishvanath Kirtikar and Son.

Gopinath Krishnanath Kirtikar.

Vasudeva Dadoba Talpade and Brother.

Atmaram Dadoba.

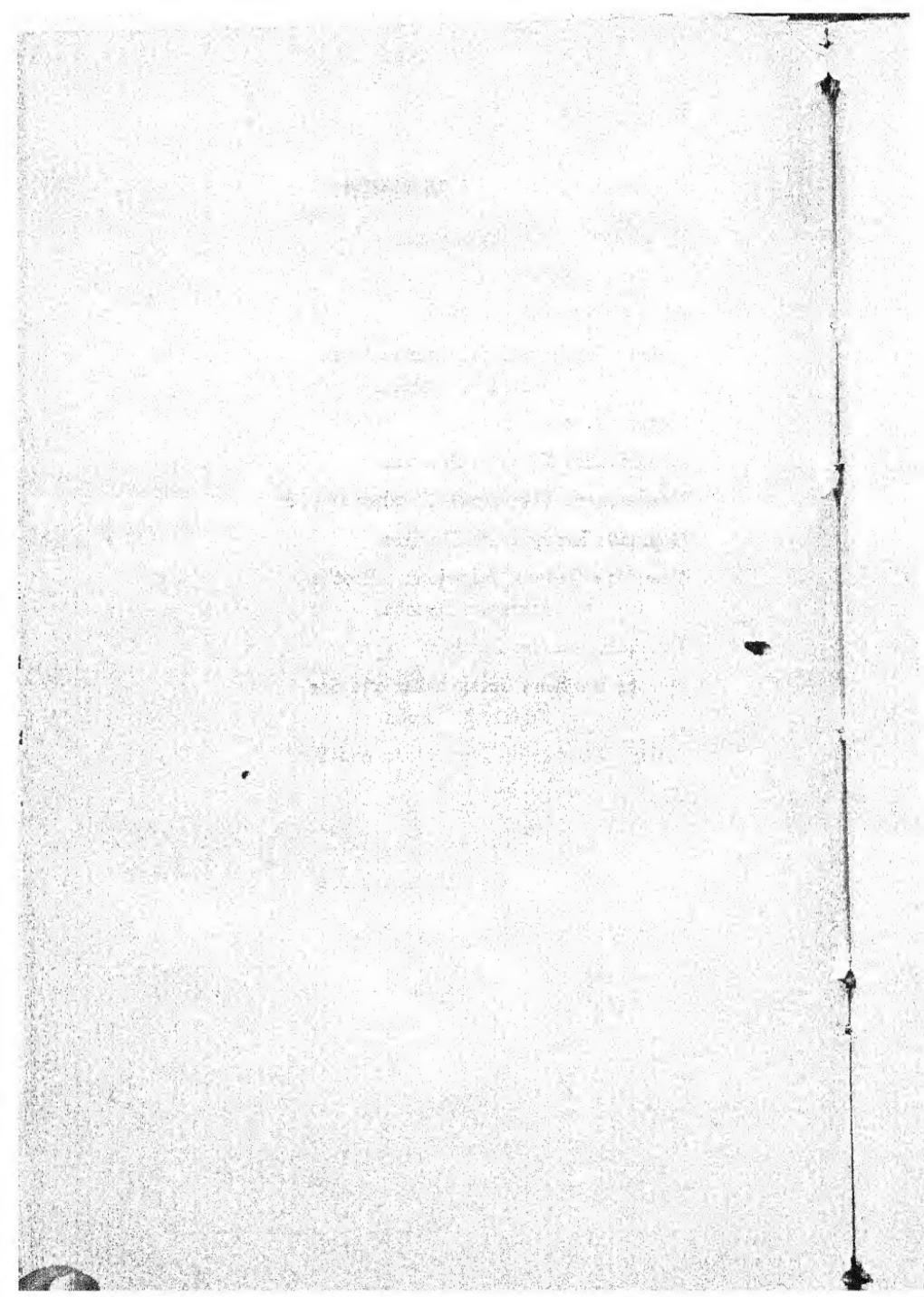
Dinanath Ganoba Jayakar.

Moroba Raghoba Gorakshakar and Son,

Atmaram Moroba.

Govind Pandurang Dhairyavan and Son.

Dada Govind.



THE MOFUSSIL DIRECTORY.



[*N. B.—The names of the different Stations are alphabetically arranged.*]

AHAMADANAGAR.

Apaji Sakhaji Navalkar and Son.

Dwarkanath Apaji.

AHEMADABAD.

Shamrao Sakhararam Dhurandhar and Son.

Bapuji Sakhararam. (Puna.)

Jagannath Anandrao Desai and Brothers.

Balvantrao Anandrao.

Bapuji do.

Keshrinath do.

Madhavarao do.

Nanabhai do. (Surat.)

Vasantrao do. (Puna.)

ALIBAG.

Anandrao Bhaskar Kothare.

Jaganmath Lakshuman Mankar.

Vinayak Ramchandra Kothare.

BARODA.

Ramchandra Jagannath Rane, Brother and Son.
Sundar Moroba.

BARSI.

Narayan Dinanath Moroiji Rane.

BASSEIN.

Vinayakrao Bhaskar Kothare.

BROACH.

Ambarnath Shrikrishna Kirtikar.
Ganpatrao Govindji Nayak.
Rangoba Moroba Vyavaharkar.
Vishvanath Mungaji Rane and Brother,
Dinanath Mungaji.

CALCUTTA.

Nana Dwarkanath Talpade.

CHEVUL.

Babaji Vishvanath Trilokkar and Son. (Girgam.)
Gangadhar Bapuji.
Moroba Pandurang.

CHINCHOLI.

Anandrao Bapuji and Brothers.
Sakharami Bapuji.
Narayan Ramchandra.
Vinayak Harischandra and Brothers.

Shamrao Harischandra.
Bhaskar do.

DAPULI.

Mukundrao Bhaskar Kothare and Son.

DRACHANDRA.

Krishnarao Pandurang Navalkar and Son.

ECUTPURA.

Bhaskar Gapinath Dhurandhar.

EUROPE.

Ganpatrao Sarvottam Mankar,
Kanoba Ransordas Kirtikar,
Sadashiva Nana Trilokekar,
Vasudeva Krishnarao Dhairyavan,
Nauabhai Pandurang Navalkar.

HYDERABAD, NIZAM'S.

Dr. Shamrao Narayan Kirtikar.
Sundarrao Narayan Shrirangji Desai. Nephew and Grand-Nephew.
Ganpatrao Shrikrishna and Sons.
Madhavarao Ganpatrao.
Narayan do.

HYDERABAD, SIND.

Bhagwantrao Narayan Dhurandhar and Sons.

KAIRA.

Trimbakrao Govindji Nayak.

Ganpatrao Pandurang and Brothers.

Harischandra Pandurang.
Moroba Pandurang. (Chevul.)

KARACHI.

Vithoba Sadashiva Rane.

KATHIAWAR.

Keshavarao Bhaskar Kothare and Son.
Vasantrao Ramchandra Kothare.

KHANDESH.

Moreshwar Raghoba Talpade.

KOLAPUR.

Bhagwantrao Sadashiva Rane.
Vishvanath Krishnanath Dhurandhar and Sons.
Bhagwantrao Krishnanath Kothare.

KYWAL.

Balvantrao Putlaji Navalkar.

MAURITIUS.

Vithoba Dadoba.

MUNMAR.

Sadashiva Balkrishna Nayak and Brother.

MUSSOWD.

Ganpat Eknath Dharadhar.

OUDE.

Lakshuman Krishnanath Bhau Rane.

PENNA.

Jagannath Ladkoba.

PUNA.

Somawar Peth (Gosavipura.)

135. Shrikrishna Narayan Sankroba Trilokekar and Son.
 . Nilkanth Jagannath,

(Road to Rastia's Wada.)

277. Harischandra Purshottam Kirtikar and Sons.

Bapuji Raghunath Trilokekar.

Moroba Jiyaha Kothare and Son.

(Rastia's Wada.)

Atmaram Sokaji Vyavaharkar,

Rastia's Peth. (Road to Mahadeva's Temple.)

321. Raghunath Vinayak A. Dhairyavan and Son.
 237. Ramchandra Sakharam Dhurandhar and Nephew.
 Keroba Shamrao.
 238. Shamrao Shrikrishna Desai, Brothers, Son and Grand-Sons.
 Motiram Shrikrishna.
 Sadashiva Shamrao.
 250. Vinayakrao Raghunath Navalkar.
 Ramchandra Vishvanath Dharandhar.

(*Nehal Peth.*)

22. Keshrinath Anandrao Desai and Son.
 52. Gopinath Raghunath Ajinkya.
 Ganpatrao Pandurang Velkar and Son.
 Kashinath Vithoba Kirtikar.
 43. Sadanand Vishvanath Ajinkya and Son.
 Moreshwar Sadanand.
 Shridhar Moroji Talpade, Brother and Nephew.
 Balkrishna Moroji.
 48. Vasantrao Narayan Talpade, Brothers, Cousin, Sons, & Nephews.
 Namdeva Narayan.
 Ramchandra do.
 Moreshwar Krishnanath.
 Shivashankar Vasantrao.
 Nana Ramchandra Talpade, and Sons.
 Yashwantrao Nana.

Aditwar Peth. (Road to Fadkia's Wada.)

984. Narayan Atmaram Vyavaharkar and Brother.
 Keshrinath Atmaram.

(*Road to Motichowk.*)

Moreshwar Chandrabhan Navalkar.

(*Sonar Alli*)

584. Dwarkanath Vishvanath Ajinkya and Sons.
 Babaji Dwarkanath.

(*Ganesh Peth.*)

Bhavanishankar Bajirao Jayakar and Sons.

(*Budhawar Peth.*)

Narayan Raghunath Navalkar and Sons.

(*Kasba Peth.*)

Shrikrishna Sakharam Senjit and Sons.

(*Shanwar Peth.*)

Moreshwar Ramchandra Senjit.

PALANPUR.

Mankoba Moroba Vyavaharkar.

RAIGADA.

Balaji Bhimrao and Brother.

Bhaskar Bhimrao.

SADRA.

Shrikrishna Harischandra Vazkar, Sons, Nephew, and Grand-Son.

Keroba Shrikrishna.

Chandrabhan do.

Vasantrao do.

Sitaram do.

Gopinath Narayan Dhurandhar and Son.)

SATTARA.

Govindrao Sadashiva Rane and Son.

SURAT.(*Lokam Pola*)

Ladkoba Atmaram and Nephews.

Dhakji Narayanrao.

Bapuji Harischandra.

(*Bhagatalava.*)

Mungaji Dinanath Rane and Sons.

<i>Vishvanath Mungaji</i>	(Broach.)
<i>Putlaji</i> do. (Bombay.)	
<i>Mulhar</i> do. (Broach.)	
<i>Dinanath</i> do. (Broach.)	

(*Khapatiachuckla.*)

Vithalrao Shamrao.

(*Khabutarkhana.*)

Sakharam Jagannath Rao and Nephews.

Anandrao Vasudeva.
Raghunath do.

Ganpatrao Raghoba Vyavaharkar.

(*Ramji Pola.*)

Sundarrao Pandurang Vyavaharkar.

(*Nanavati.*)

Gopinath Bapuji Desai and Nephew.

Trimbakrao Madhavarao.

SHIKARPUR.

Vithal Sadanand Vyavaharkar.

SUCHEEN.

Krishnarao Jagannath.

TANNAH.

Harischandra Pandurang Dhurandhar.
 Madusudan Balkrishna Ajinkya and Sons.
 Ganpatrao Bapuji and Brother.
 Narayan Bapuji.
 Vinayak Krishnaji.
 Vinayak Janardan Jayakar.

UTTAN.

Narayan Moreshwar.

UMRAVATI.

Anandrao Bhau Sakhoji Navalkar.
 Narayan Kashinath Dhurandhar.

VESAVAH.

Krishnarao Anaandrao Jayakar.

F I N I S .

NAMES OMITTED THROUGH AN OVERSIGHT.

(See Page 20. House No. 66.)

<i>Vasudeva Krishnarao</i>	(Europe.)
Madhaverao	do.
Bhau	do.
Vinayak	do.
Pandurang	Moroba.
Ramchandra	do.
